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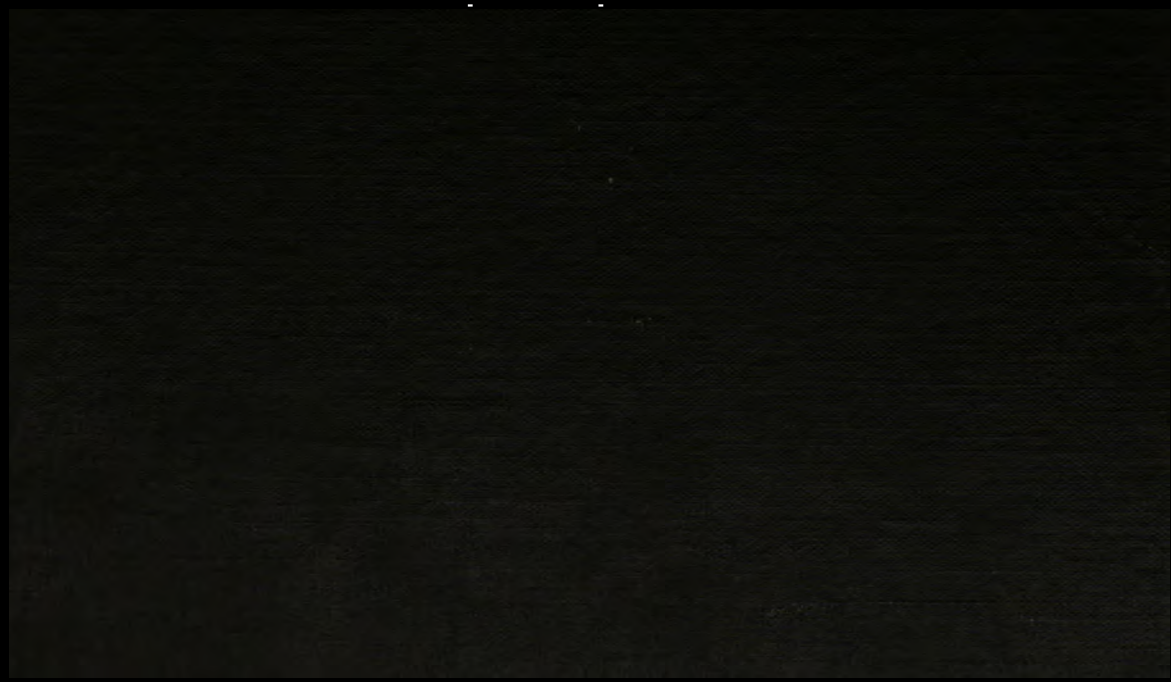

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1. China as Osaka's Customer 1
2. The Japanese and the Outer World 5
3. Genre-Pictures and Their Painters 13
4. The Religion of the Japanese Nation 16
5. The New Eight Scenic Beauties 20
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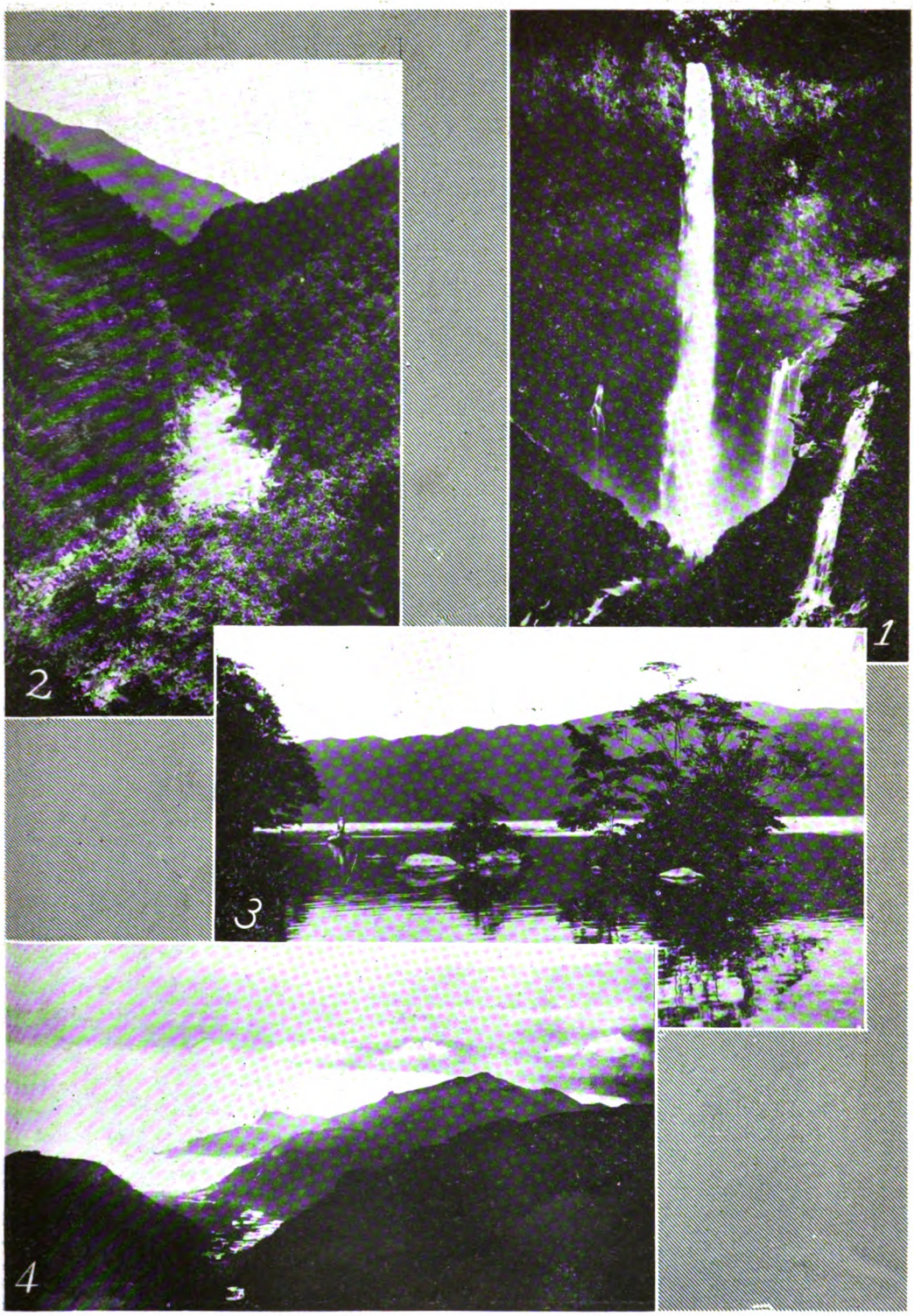

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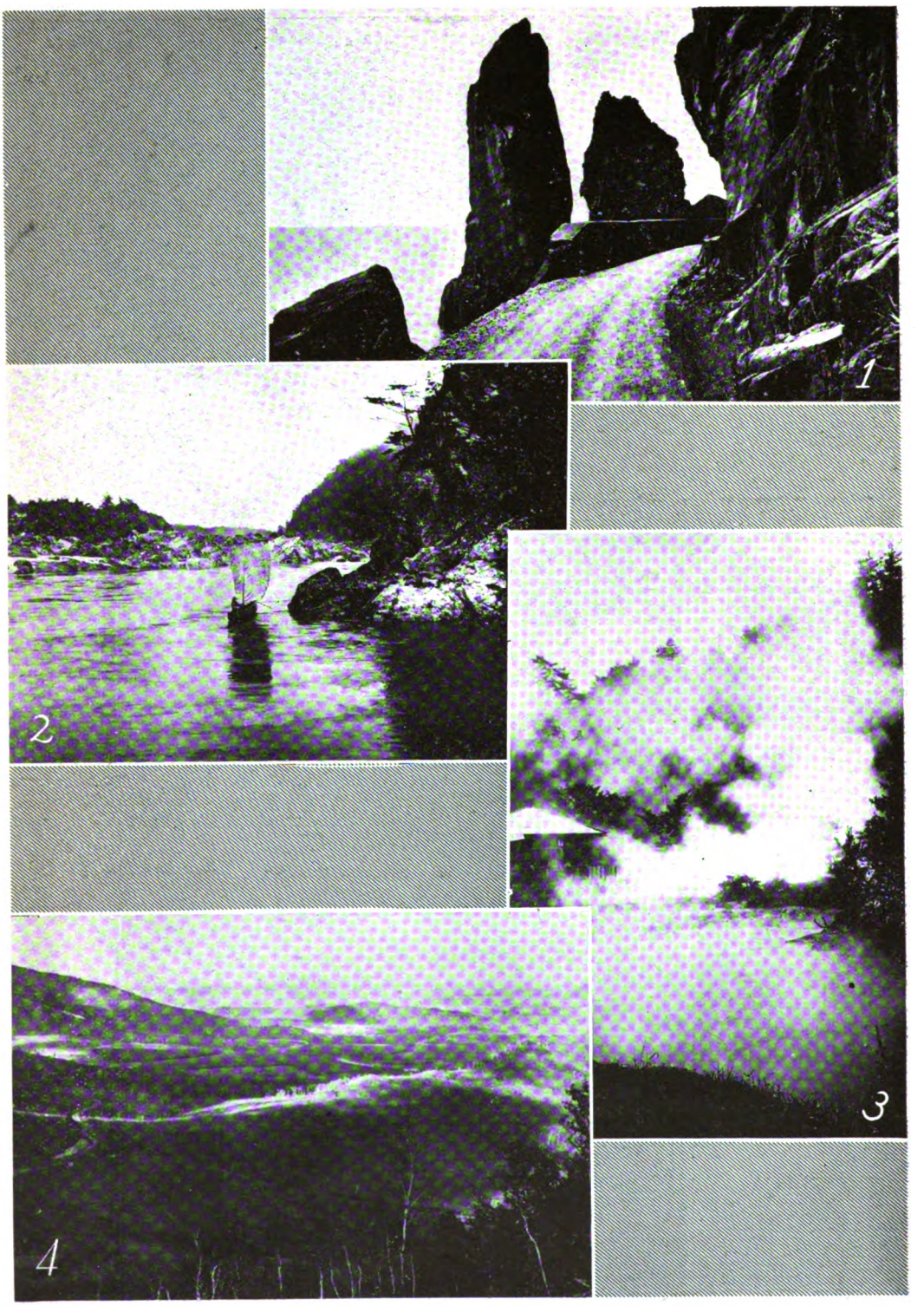

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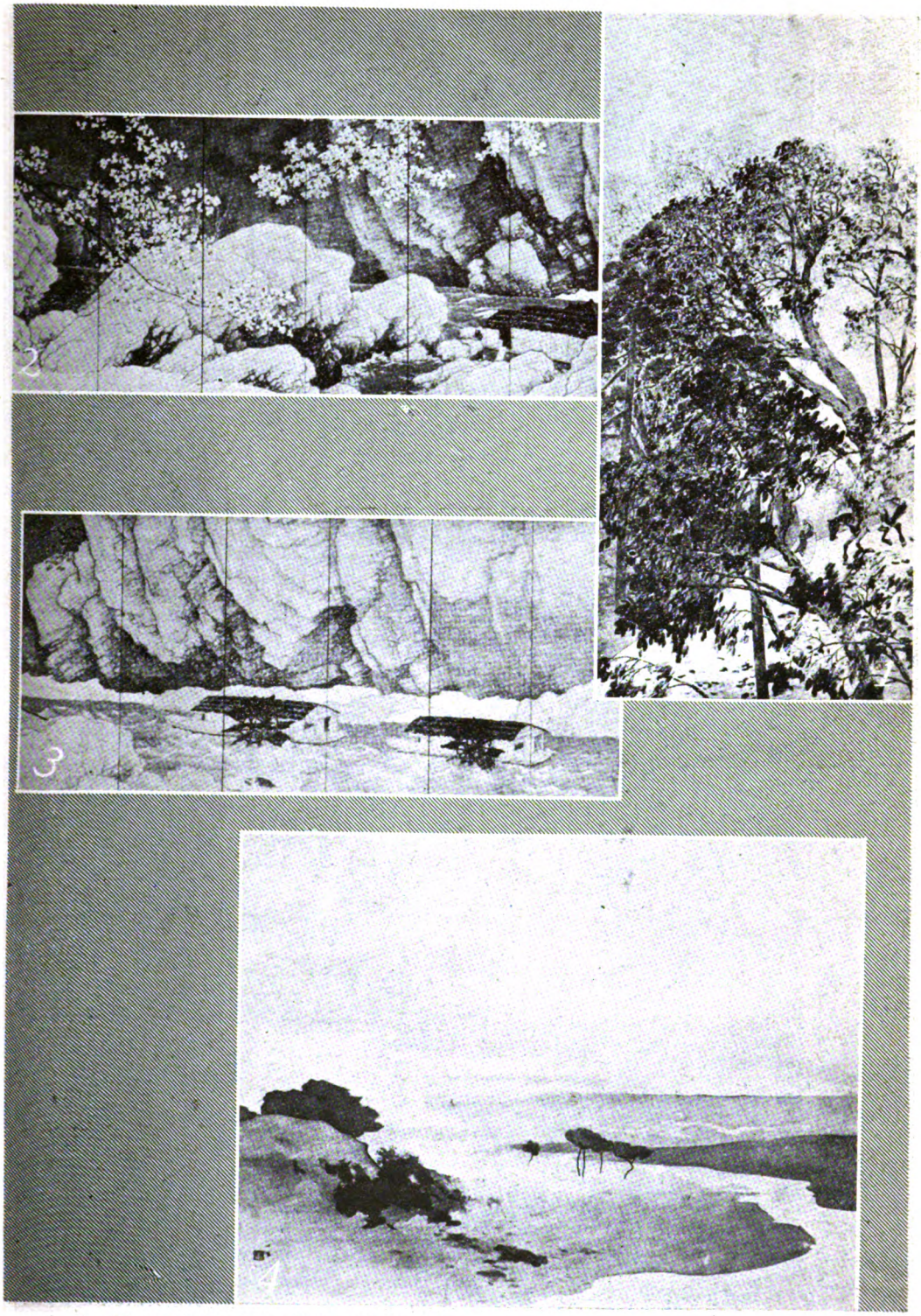

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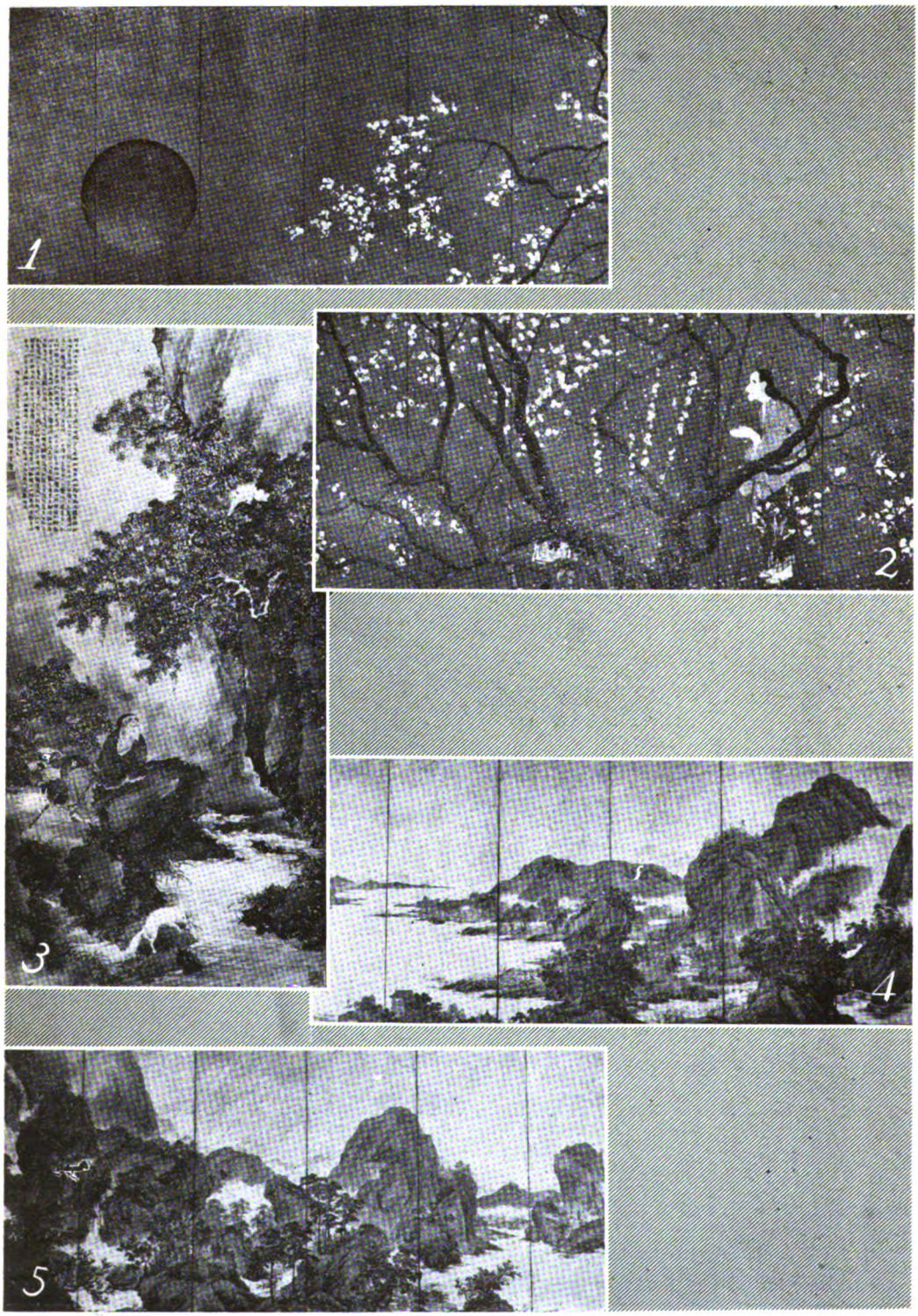

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China as Osaka's Customer

By Dr. M. Takayanagi, *Hogaku-hakushi*,
Chief Secretary, Osaka Chamber of Commerce

IN the foreign trade of Japan, the United States ranks first, being followed by China, British India, England, Australia and Germany in that order. Trade with America occupies 40 per cent. of the total amount of Japan's foreign trade, while China trade makes up 20 per cent., the other countries being far behind.

China trade has great effect upon this country solely with regard to this enormous volume. The second point of significance of Japan's Chinese trade lies in the fact that whereas with the United States the export is almost balanced by the import and with other countries our import almost invariably exceeds the import, with China it is always the exception the export exceeding the import every year to a considerable degree.

Now that statistics show an excess of import of several hundred millions each year in our foreign trade in general of late, which is considered a deplorable phenomenon in view of Japan's international relations arising from loans, it is a very satisfying fact that with China the export continues to exceed the import.

Thirdly, it must be emphasized that, while our American trade is principally carried on through Yokohama, the chief trading port for China is Osaka. Thus nobody hesitates in asserting that Osaka finds in China its most important customer.

Now let us consider in what trade relation Japan is with China. In 1914, just on the eve of the World War, our China trade, including Kwantung Leased Territory and Hongkong, was 217,000,000 yen in export and 8,000,000 yen in import. The figures have increased until it reached 549,000,000 yen in export and 355,000,000 yen in import ast year. In these twelve years the export has expanded by two times and a half, while the import has been quadrupled.

Then, what part is played by Osaka in Japan's China trade? In 1914 the export was only 70,000,000 yen and the import was 8,000,000 yen. Last year experienced an enormous increase of exports to 295,000,000 yen and that of imports to 65,000,000 yen. Osaka's export thus was more than quadrupled and its import was made eight-fold. Does not this fact prove the marvellous development Osaka has realized in its China trade?

Osaka's China trade now occupies

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nearly 40 per cent. of the total volume of Japan's trade with China as a whole. When Osaka's trade with China carried on through Kobe as a result of steamer facilities and other circumstances is added to the above amount, we come to the conclusion that at least 60 or 70 per cent. of the Chinese trade of Japan as a whole is held by Osaka.

We shall now consider the principal articles of trade of Osaka with China. In export cotton yarn and sheeting, needless to say, rank first in exports, making up 70 or 80 per cent. of the total volume. They are followed by sugar, iron goods, paper and paper articles, glass, mirrors, brass and yellow copper, umbrellas, spinning machines and tools, and others, all of which amount to over 1,000,000 yen each every year. Besides, there are too many articles to be enumerated the export amount of each of which does not reach 1,000,000 yen.

As regards imports from China, it is rather astounding that the first place is occupied by beef which amounts to about 3,400,000 yen annually. No wonder Osaka is popularly believed to be doomed to ruin through an extravagant diet (beef is still considered in Japan as a luxurious food). This large amount of beef imported from China, needless to say, is not consumed in Osaka only; a pretty large quantity is sent to other localities. As to provisions, beef is followed by eggs in the quantity of import; Osaka purchases eggs from China annually to an amount of about 2,400,000 yen. Next to eggs mention should be made of cotton-seed, rape-seed, poppy-seed, hemp-seed, cow-hides and other hides, swine-hair, cotton, hemp and ramie, wild-cocoon yarns, and others, each of which amounts to over 1,000,000 yen per year. They are all consumed as raw materials for industrial purposes.

Osaka imports from China provisions and raw materials in exchange for the export of manufactured goods, and a greater part of the Osaka citizens, not to speak of merchants and industrial men simply, are living on the China trade, with which they are more or less connected.

How is Osaka carrying on its China trade? There are two kinds of China trading: one through the medium of the Chinese traders resident in the city, and the other by Osaka merchants personally going to China. The first category is represented by the Kawaguchi trade or the Settlement trade, popularly so called.

Chinamen's trade with Osaka originates in their business through Sakai in Izdumi Province in olden times, and their first immediate trade relation with Osaka is recorded as having been started around the 3rd year of Meiji (1870). The first Chinese who came over and settled Kawaguchi in Osaka were mostly from Canton, Foochow and other districts in South China. They bought stock in Osaka principally of isinglass, shark-fins, dried sea-cucumbers and dried shrimps and other marine products, which they exported home in exchange for sugar, rice and other cereals, drugs, spices and wood.

After the Sino-Japanese War many Chinese came to Kawaguchi; particularly since the Russo-Japanese War the entry of those from North China too has considerably increased. According to the statistics of last year, there now reside in

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Kawaguchi 1,343 Chinese merchants whose business transaction with Osaka men has been enhanced in its quantity as well as in the variety of goods dealt with.

Historically speaking, the so-called Kawaguchi trade has evolved from the trade in marine products into transactions in cotton manufactures and sundries within the last six decades. The trade in marine products has today been substituted by Nagasaki, Moji and Hakodate ports, Osaka now prospering in trade in more improved manufactures of various kinds.

The Chinese shops in Kawaguchi are today not more than three hundred involving a little over 1,300 persons, as abovementioned, but it is a striking fact that they annually handle the large amount of exports of 125,000,000 yen and of imports of 3,000,000 yen.

These Chinese traders are organized into two Chambers of Commerce, North and South Chinese, and engage in wholesome business on the basis of commercial morality and mutual credit. On the part of the Japanese merchants who take part in the Kawaguchi trade, they have also organized a Trade Association more than ten years ago, so as to maintain reciprocal credit with the Chinese dealers and to consolidate themselves against unjust competition. The result is that both native and Chinese merchants are in very intimate commercial relationship.

The number of Osaka people belonging to the second category, who go over to China for trading, is not exactly known, but their activities may be traced back to the wake of the Sino-Japanese War, and through the Boxer Trouble, the Russo-Japanese War and the Great War they reached an enormous number for a time in Shanghai, Hankow, Tientsin, Tsingtao and Manchuria.

Strange as it may seem, however, few Osaka individual traders who have established themselves in China have succeeded in their business; we often hear their enterprise has ended rather in failure. Then, what reason is there for the Chinese merchants in Kawaguchi gaining such success in Japan, while the Japanese going to China are achieving no satisfactory results?

The principal cause should be attributed to the innate superiority in trading of the Chinese over the Japanese, but we cannot ignore the fact that the cost of living and, consequently, the shopkeeping expenditure of the Chinese is much lower than that of the Japanese, and that the credit system is more developed among the former. Out of the Kawaguchi Chinese numbering over 1,300, the women number only 59, the remaining men being purely merchants. As for the Japanese residents in China, on the contrary, besides merchants in the strict sense of the word, there is a considerable number of restaurant and chophouse-keepers, *geisha* and even rogues, all of whom are parasites on their compatriots, feeding upon one another, so to speak. The inevitable result is that despite the large number of the Japanese residents in China, always surpassing other foreigners in their numbers, they make little development in trade which should have brought them good results.

There is little hope of success on the part of the Japanese residents in China unless they retrench their cost of living to the level of that of the Chinese and avoid ruin as a result of luxury.

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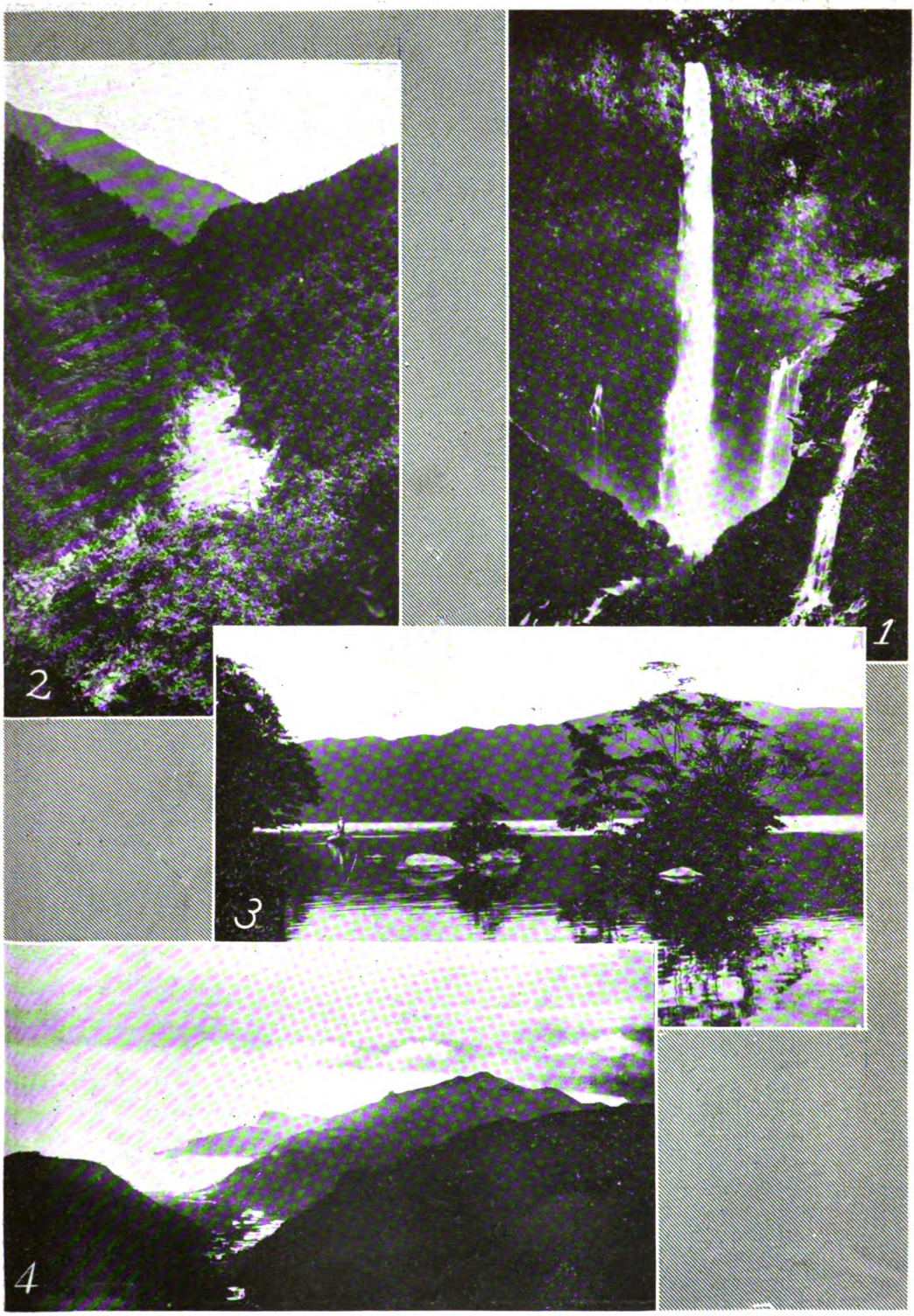

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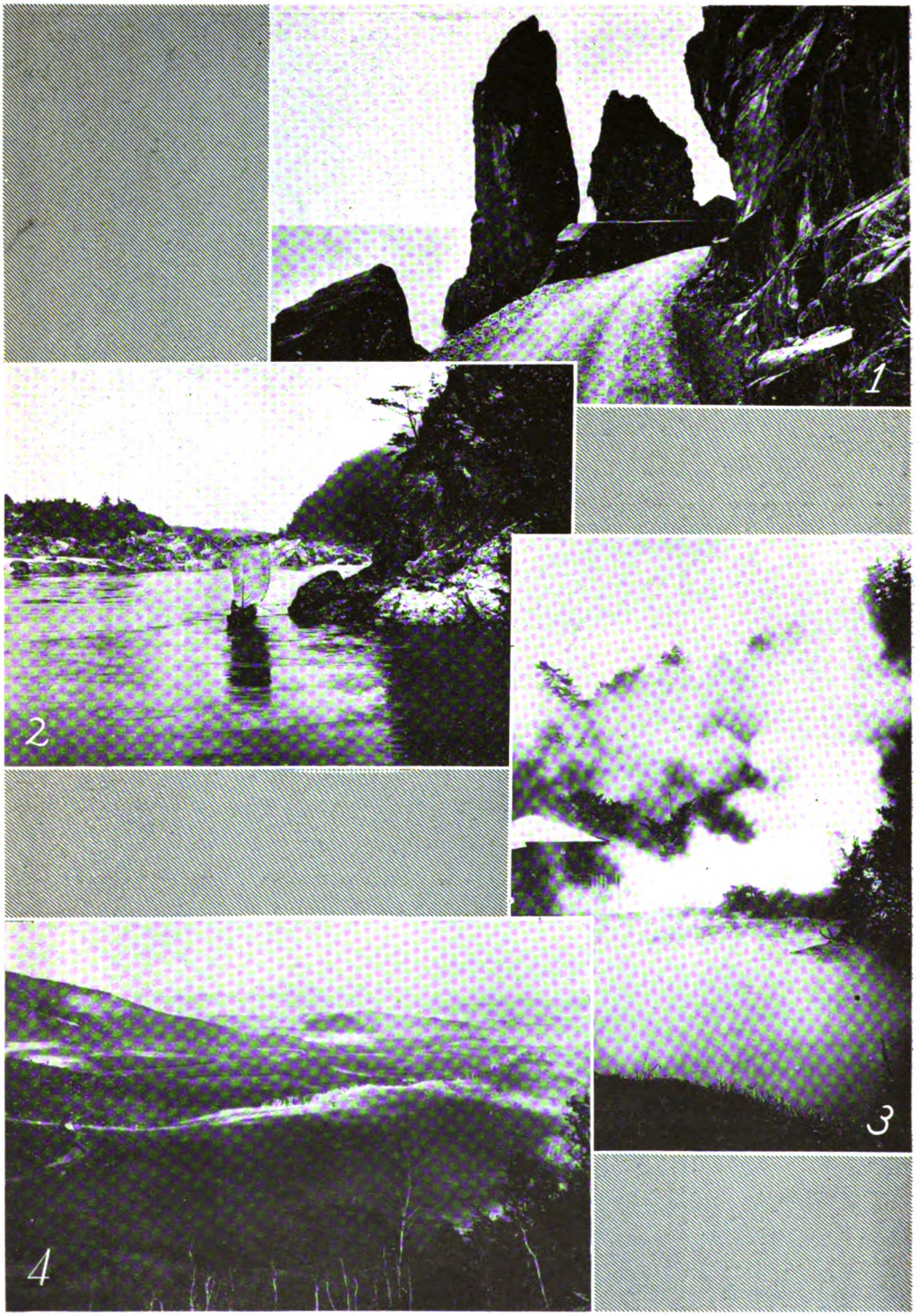

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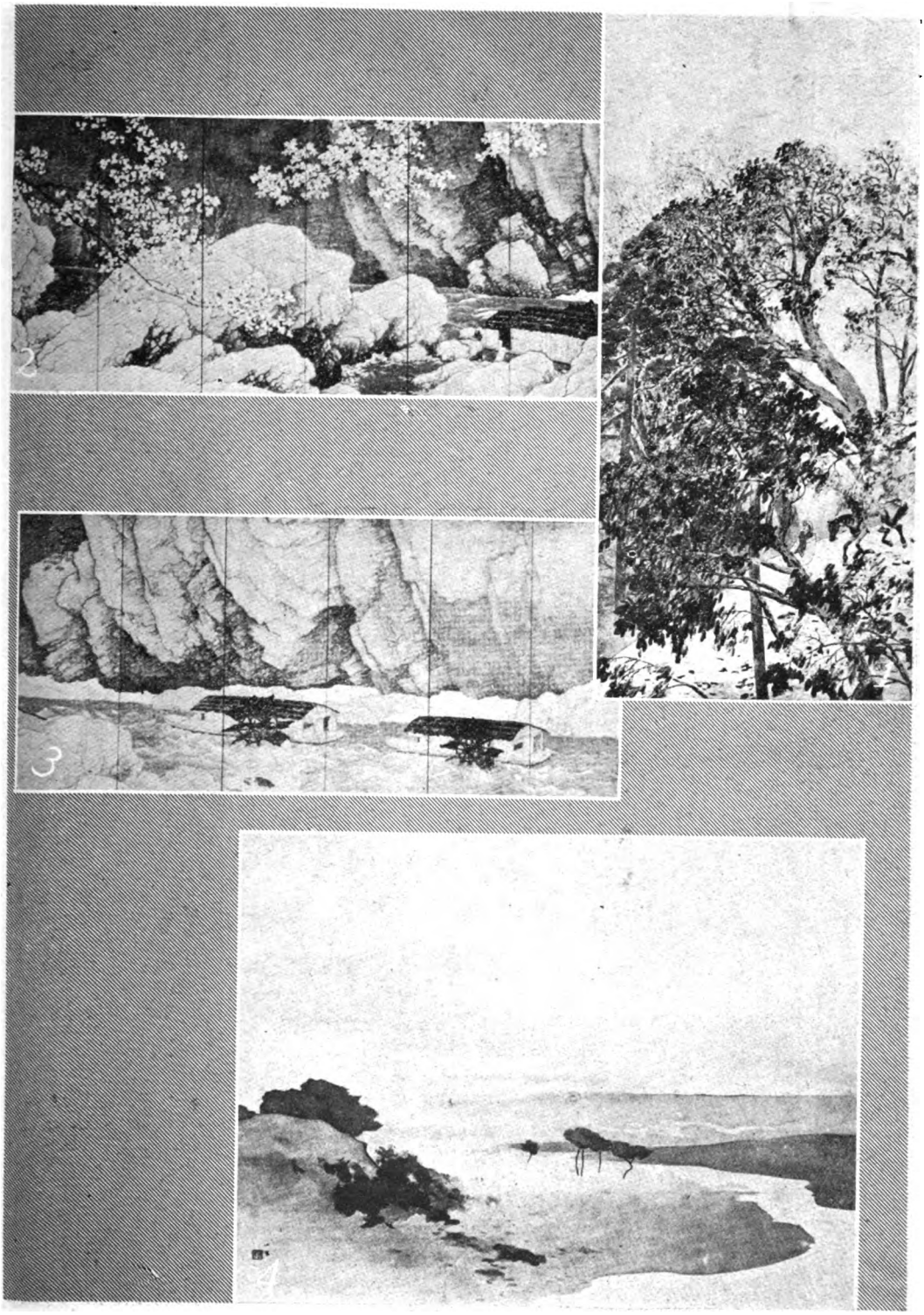

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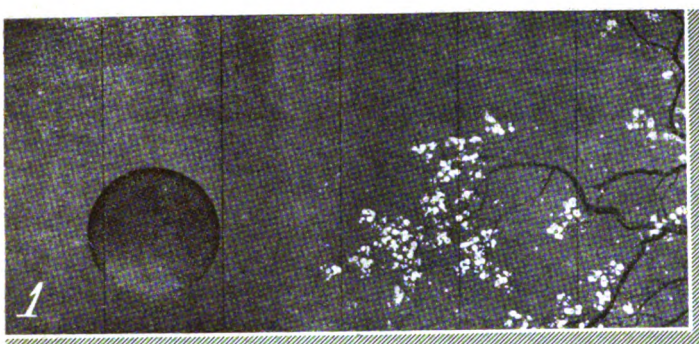

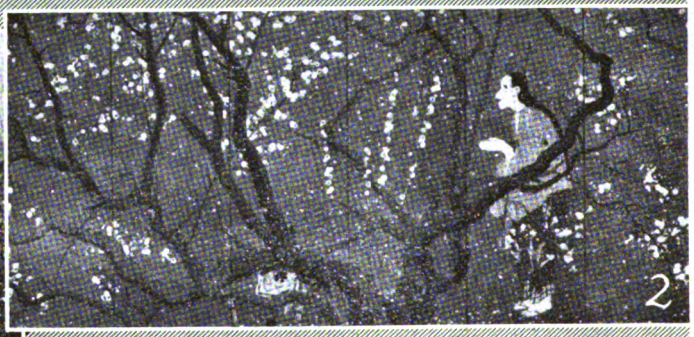

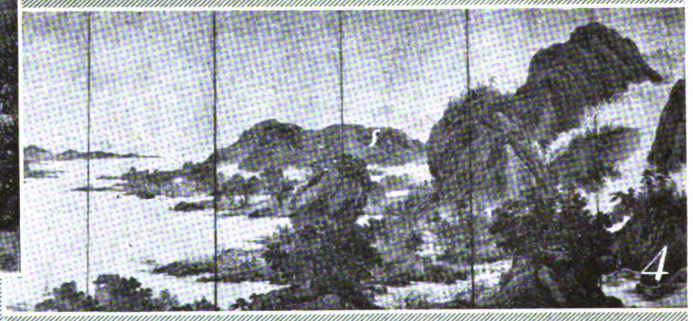

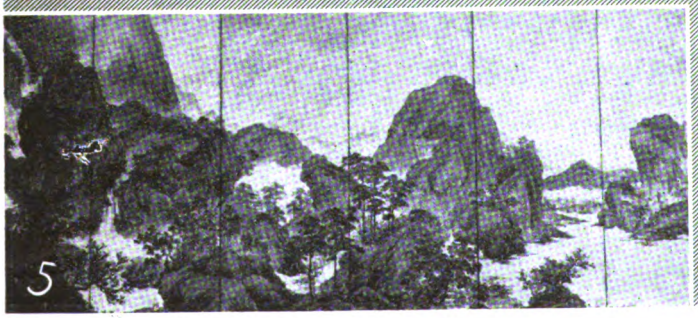

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nearly 40 per cent. of the total volume of Japan's trade with China as a whole. When Osaka's trade with China carried on through Kobe as a result of steamer facilities and other circumstances is added to the above amount, we come to the conclusion that at least 60 or 70 per cent. of the Chinese trade of Japan as a whole is held by Osaka.

We shall now consider the principal articles of trade of Osaka with China. In export cotton yarn and sheeting, needless to say, rank first in exports, making up 70 or 80 per cent. of the total volume. They are followed by sugar, iron goods, paper and paper articles, glass, mirrors, brass and yellow copper, umbrellas, spinning machines and tools, and others, all of which amount to over 1,000,000 yen each every year. Besides, there are too many articles to be enumerated the export amount of each of which does not reach 1,000,000 yen.

As regards imports from China, it is rather astounding that the first place is occupied by beef which amounts to about 3,400,000 yen annually. No wonder Osaka is popularly believed to be doomed to ruin through an extravagant diet (beef is still considered in Japan as a luxurious food). This large amount of beef imported from China, needless to say, is not consumed in Osaka only; a pretty large quantity is sent to other localities. As to provisions, beef is followed by eggs in the quantity of import; Osaka purchases eggs from China annually to an amount of about 2,400,000 yen. Next to eggs mention should be made of cotton-seed, rape-seed, poppy-seed, hemp-seed, cow-hides and other hides, swine-hair, cotton, hemp and ramie, wild-cocoon yarns, and others, each of which amounts to over 1,000,000 yen per year. They are all consumed as raw materials for industrial purposes.

Osaka imports from China provisions and raw materials in exchange for the export of manufactured goods, and a greater part of the Osaka citizens, not to speak of merchants and industrial men simply, are living on the China trade, with which they are more or less connected.

How is Osaka carrying on its China trade? There are two kinds of China trading: one through the medium of the Chinese traders resident in the city, and the other by Osaka merchants personally going to China. The first category is represented by the Kawaguchi trade or the Settlement trade, popularly so called.

Chinamen's trade with Osaka originates in their business through Sakai in Izdumi Province in olden times, and their first immediate trade relation with Osaka is recorded as having been started around the 3rd year of Meiji (1870). The first Chinese who came over and settled Kawaguchi in Osaka were mostly from Canton, Foochow and other districts in South China. They bought stock in Osaka principally of isinglass, shark-fins, dried sea-cucumbers and dried shrimps and other marine products, which they exported home in exchange for sugar, rice and other cereals, drugs, spices and wood.

After the Sino-Japanese War many Chinese came to Kawaguchi; particularly since the Russo-Japanese War the entry of those from North China too has considerably increased. According to the statistics of last year, there now reside in

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Kawaguchi 1,343 Chinese merchants whose business transaction with Osaka men has been enhanced in its quantity as well as in the variety of goods dealt with.

Historically speaking, the so-called Kawaguchi trade has evolved from the trade in marine products into transactions in cotton manufactures and sundries within the last six decades. The trade in marine products has today been substituted by Nagasaki, Moji and Hakodate ports, Osaka now prospering in trade in more improved manufactures of various kinds.

The Chinese shops in Kawaguchi are today not more than three hundred involving a little over 1,300 persons, as abovementioned, but it is a striking fact that they annually handle the large amount of exports of 125,000,000 yen and of imports of 3,000,000 yen.

These Chinese traders are organized into two Chambers of Commerce, North and South Chinese, and engage in wholesome business on the basis of commercial morality and mutual credit. On the part of the Japanese merchants who take part in the Kawaguchi trade, they have also organized a Trade Association more than ten years ago, so as to maintain reciprocal credit with the Chinese dealers and to consolidate themselves against unjust competition. The result is that both native and Chinese merchants are in very intimate commercial relationship.

The number of Osaka people belonging to the second category, who go over to China for trading, is not exactly known, but their activities may be traced back to the wake of the Sino-Japanese War, and through the Boxer Trouble, the Russo-Japanese War and the Great War they reached an enormous number for a time in Shanghai, Hankow, Tientsin, Tsingtao and Manchuria.

Strange as it may seem, however, few Osaka individual traders who have established themselves in China have succeeded in their business; we often hear their enterprise has ended rather in failure. Then, what reason is there for the Chinese merchants in Kawaguchi gaining such success in Japan, while the Japanese going to China are achieving no satisfactory results?

The principal cause should be attributed to the innate superiority in trading of the Chinese over the Japanese, but we cannot ignore the fact that the cost of living and, consequently, the shopkeeping expenditure of the Chinese is much lower than that of the Japanese, and that the credit system is more developed among the former. Out of the Kawaguchi Chinese numbering over 1,300, the women number only 59, the remaining men being purely merchants. As for the Japanese residents in China, on the contrary, besides merchants in the strict sense of the word, there is a considerable number of restaurant and chophouse-keepers, *geisha* and even rogues, all of whom are parasites on their compatriots, feeding upon one another, so to speak. The inevitable result is that despite the large number of the Japanese residents in China, always surpassing other foreigners in their numbers, they make little development in trade which should have brought them good results.

There is little hope of success on the part of the Japanese residents in China unless they retrench their cost of living to the level of that of the Chinese and avoid ruin as a result of luxury.

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In conclusion, let us touch upon the future prospect of Japan's China trade. In spite of the domestic disturbance continuing for ten years in China, a rather strange phenomenon is that the Japanese trade is increasing year after year.

The reason is that the civil wars heretofore fought in China, in fact, have been trifling skirmishes, as it were; even if unrest prevails in the north, trade is safely carried on in Middle China; although South China is a seat of war men are able to engage in trade in the north; war may break out in summer but one can trade in winter; if business is closed for spring, goods can sell in autumn.

Trade has been suspended merely locally and periodically, and although China has been warring as a whole trade has been going on without interruption, thus developing Japan's trade.

However, since the Nationalist Army advanced to Human last summer, then invading Hupeh, Kiangsi, Fukien, Chekiang and kiangsu, and finally occupying the centre of the national resources in Central China, along the Yangtsze Valley, a great war has ensued between the North and South. To make the situation worse, the Nationalists are backed by Soviet Russia, endeavoring to paint the whole country red, shouting the motto of the destruction of militarism, internally, and for the annihilation of imperialism and capitalism externally.

The consequence was a serious deadlock was encountered by foreign trade, the gravest ever experienced by the country.

Moreover, tremendous losses have been sustained by the spinning mills of Osaka which have their branch factories in Shanghai and Hankow, as a result of strikes and riots They are always under the menace of the wholesale suspension of business. This unfortunate situation caused Japan's China trade last year to be reduced by 65,000,000 yen in export and this year within only four months by over 60,000,000 yen as compared with the equivalent period in the preceding year. The greater part of the amount thus decreased, about 100,000,000 yen, is the loss of the Chinese trade of Osaka.

The general depression of trade in Osaka today, indeed, is to be chiefly ascribed to the decrease in its China trade. This situation is expected to continue all through this year. However, the Chinese are born traders, and once the internal disturbance is on the wane it is obvious that they will immediately resume their business. But we cannot help a pessimistic feeling for the time being. The Osaka people have ample cause to hope for the earliest settlement of China's unrest.

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The Japanese and the Outer World

By Shujiro Watanabe

CHAPTER III

TRADE BETWEEN JAPAN AND EUROPEAN COUNTRIES IN THE SIXTEENTH AND SEVENTEENTH CENTURIES—EXPORTS OF GOLD, SILVER AND COPPER

AS soon as the Portuguese came to Kyūshū, foreign trade at once began to flourish there. Otomo, lord of Bungo, was a pioneer in commerce and in introducing Christianity. He was the first to send an envoy to Europe. For these reasons the name of Bungo was known in Europe at an early date, and in most European maps of the world made prior to the 18th. century the whole island of Kyūshu was described as Bungo. Portuguese merchant vessels frequently came to Bungo from Macao and Goa, the chief imports being woollen cloth, hides, silk, and occasionally guns, which were exchanged for gold, silver and copper. Sakai, Hirado and Nagasaki then became trading ports, one after the other, and thrived as they had never done before.

The men in power in those days, especially Tokugawa Ieyasu, an extremely shrewd and thoughtful statesman, encouraged foreign trade, because they recognized the necessity of enriching the country after the constant civil strife which had impoverished it. Most of the princes of Kyūshū did their utmost to stimulate commerce. Prince Simazu Iehisa sent a letter to Ryūkyū in which the necessity for exchange of commodities was clearly explained, and a request was made for the opening of trade with China, (*Keicho* era or beginning of the seventeenth century). From these facts it is clear that commercial ideas showed a greater development then than they did subsequently. Even after the strict interdiction of foreign intercourse the people of Kagosima made surreptitious voyages in Ryūkyū ships to the countries in the south, where they transacted business. "Among the merchandise dealt with was American cotton cloth."[1] This trade was recognized by the Prince of Satsuma, who was vigilant in seeking for opportunities to enrich his clan.

In the 8th. y. of *Keicho* (1603) the Portuguese brought a cargo of raw silk from China, but could find no buyers, and complained to the governor of Nagasaki. In their interest Ieyasu persuaded rich merchants of Sakai and other towns to buy up the raw silk at once and sell it again to retailers and manufacturers. This was the origin of the silk monopoly, which lasted for two hundred years until the development of home sericulture.

Some account should be taken in passing of the trade of the Portuguese and

1. Walker's *Annual Report of the Times* (America, 1848).

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certain other nations in the East. In the sixteenth century Portugal and Spain came first of all countries in possessing territories in every part of the world and also in the volume of their commerce. Holland and England had the second place, and the other countries followed. The approximate dates of the different countries establishing themselves in the sphere of commerce can be stated as follows:—

(1)	Venice, Genoa	Italy	1400-1490
(2)	Portugal, Spain		1480-1650
(3)	Holland		1590-1700
(4)	England		1600-
(5)	America, France, Russia, Germany		1800-

For a full century subsequent to the discovery of the passage to India *via* the Cape of Good Hope, the commerce of the Indian Seas remained virtually Portuguese monopoly so far as Europe was concerned. The ancient Venetian trade with India by way of the Red Sea had, as already remarked, been speedily brought to an end, while the trade carried on overland by way of Aleppo and the Persian Gulf was for the most part controlled by the Portuguese, who held possession of Ormuz through which it mainly passed. Nor did the Spanish discovery of another passage to the Indies by the Straits of Magellan and the settlement of the Spaniards in the Philippines (about 1565) very materially affect the Portuguese monopoly. The Straits of Magellan route was seldom employed, Spanish trade being confined to two ships sailing annually between Acapulco and Manila. It was the desire of other nations to share in this East Indian commerce, which made Lisbon the wealthiest and most populous city in Europe, that led to many attempts being made to discover a new route to India, not only shorter than those alreacy known, but one which would not entail collision with the Portuguese and Spaniards, who had no hesitation in maintaining by force their exclusive claims to the passage by the Cape of Good Hope and that by the Straits of Magellan respectively. These attempts were at first confined to the English, beginning with that made by Sebastian Cabot. For long the Dutch and Flemings bought their Indian merchandise at Lisbon, selling it again in northern Europe; but after the union of the Spanish and Portuguese dominions (1580) and the seizure, which soon followed, of the Dutch ships at Lisbon, and their exclusion from any trade with Portugal, the Dutch began to entertain, even more ardently than the English, the desire for direct communication with the Far East Meanwhile the English seaman, Drake who in his voyage round the world sailed outward by the Straits of Magellan, and returned home by the Cape of Good Hope, a course in which he was speedily followed by Cavendish (1586-8), led the way to the Indian Seas; but the failure of Cavenish in a second attempt to pass the Straits of Magellan and the

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capture (1594) by Spanish-American ships in the Pacific of Sir Richard Hawkins, a son of the famous Sir John Hawkins, who was attempting a voyage to Japan by the same route, served to demonstrate the perils of that passage.

Another English navigator, Captain Lancaster also accomplished a voyage by way of the Cape of Good Hope in 1592. After a somewhat disastrous voyage, he returned in 1594, having been delayed by his ignorance of the monsoon. A second expedition sailed, but perished miserably at sea.

It is, however, to the Dutch that the credit mainly belongs of first breaking in upon the Portuguese and Spanish monopoly of Indian commerce. Among the other Dutch seamen and merchants who had been cast into prison at Lisbon was a certain Cornelius Houtman who improved the occasion by acquiring in conversation with Portuguese seafaring men a knowledge of the Indian Seas. It was by his persuasion that the Amsterdam merchants, associating as an East India Company, fitted out eight vessels in 1595. Four of these ships under Houtman's command reached the west coast of Java, and in spite of the arts and opposition of the Portuguese, whom they found established at Bantam in that island, they opened up trade with the natives, not without occasional interludes of hostilites, in which they lost more them half their number, besides being obliged to abandon and burn one of their ships. The other three vessels returned to Holland in 1598. This voyage had not been profitable; yet the fact that an actual beginning had been made in the Indian trading so long desired, stimulated the merchants' hopes, and that same year no less than four distinct Indian squadrons were fitted out.

The Dutch merchants were at this time much richer than those of England, but for these Indian enterprises of theirs they obtained the assistance of adventurous Englishmen. One of the squadrons, under Manay, had two English pilots, William Adams and Timothy Shotten, the former of whom was the first Englishman to set foot in Japan and lived there for a long time. The *Liefde* ("Charity," 160 tons, 110 men) in which Adams sailed, proceeded by the Straits of Magellan, and, after a series of mishaps, only too common in maritime enterprises of those days, reached the eastern coast of Kyūshū, and afterwards went to Sakai, Izumi, then to Uraga, Sagami. Adams with Jan Joosten Loodesteyn, a Dutchman, entered the service of the *Bakufu*, as has been stated.[1]

Up till now the Portuguese had not only monopolized trade in Japan, but had also been introducing Catholicism. This caused them to be hated by Ieyasu, and strong objection was finally made to their coming to the country at all. Taking advantage of this opportunity, Holland intended to secure for herself the Japanese trade which had been done with the Portuguese. In the 14th. of *Keicho* (1609) Verhoeven with two ships came to Hirado whence a letter from the Dutch govern-

1. The foregoing four paragraphs are taken, with some alterations, from Hildreth's *Japan* etc.

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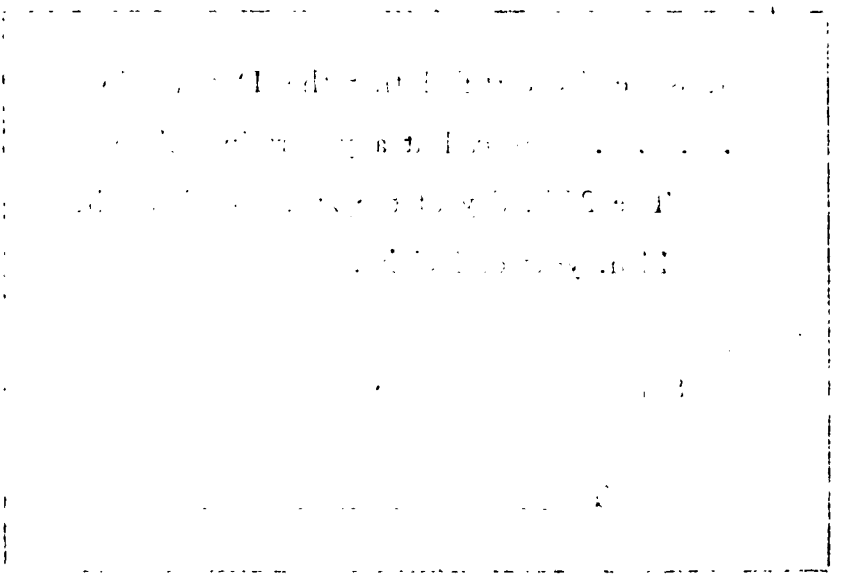

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ment and gifts were sent to Edo. The Dutch were sucessful in obtaining a reply from Ieyasu,[1] in which he gave his consent to the establishment of a factory at Hirado, to be supplied with goods by the despatch of a ship or two yearly. A license[2] was given to the captain and three others. The following is a translation:—

It is hereby certified that the Dutch ship . . . . may call at any port in Nihon.

The 25th. day of the 7th. month of the 14th. year of Keichō.

Seal

To ----------

In the 3rd. y. of *Genwa* (1617) another lincense, bearing the seal of the ruling *Shōgun*, Hidetada, son of Ieyasu, was granted to the Dutch captain.

When James I, King of England sent Captain Saris as his envoy in the 18th. y. of *Keichō* (1613) to inaugurate commercial intercourse with Japan, Ieyasu gave him a certificate drafted according to the requests made by Saris, in which the following articles were set down:

(1) The English ship was to be permitted to put into any port in Japan.

(2) A plot of ground at Edo would be granted to an English merchant, who would be allowed to build on it a house, which he would be free to despose of as he wished when he returned home.

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1. Dated the 25th. of the 7th. m. of the 14th. y. of Keicho (1609). This letter, like the majority of letters from Ieyasu and Hidetada to foreign countries, was drafted by an eminent Buddhist priest called Sūden, the head of the temple called Nanzenzi-Konziin, who was entrusted with the management of foreign communication in general. The letter, strange and absurd as it may seem, was composed in Chinese—bad Chinese indeed—and was written on a fine thick paper called *torinoko*. Copies of it are given in Kämpfer's History and *Sekai ni okeru Nihonzin*. The translation in Purchas' *His Pilgrimes*, (Vol. I, p. 406) reproduced in Hildreth's *Japan* is incorrect.

2. These licenses are written on a thick paper called *ōtaka*. Two copies of them were brought by the Dutch when the treaty was being negotiated in 1858, to prove the intercourse which had of old existed between the two countries.

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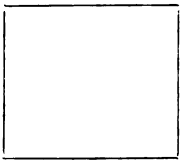
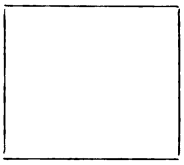
(3) Any Englishman committing an offence should be punished by the English captain. [1]



SEAL OF IEYASU
Three Chinese letters (old style) signifiying Minamoto Ie-yasu are inscribed with three other letters.



SEAL OF HIDETADA
Three Chinese letters signifiying Minamoto Hide-tada are inscribed.

The two seals are 85 millimetre square, and are stamped in vermillion. These large seals were only used for formal letters handed to foreign powers.

Ieyasu was so courageous and so liberal-minded in that respect at the opposite pole from those who followed him with their rigid, hide-bound policy—that he never hesitated to grant the Englishmen's request, which was that the whole country should be opened to foreign commerce and mixed residence allowed at Edo. The concluding request, that for extra-territoriality was granted merely with the view that it would save the country the trouble of adjudicating for foreigners, little stress being laid on national rights.

Thus at the outset the Tokugawa *Bakufu* treated all nations impartially. But the Dutch who aimed at a monopoly in Japanese trade, as also did the Portuguese, used their best efforts to interfere with other nation's business in this country. In the 2nd. y. of *Genwa* (1616)[2] the Dutch at Hirado determined forcibly to expel the English, attacked with seven ships the factory of the latter, who were in the proportion of one against a hundred Hollanders, and seized an English vessel. The English, by the mediation of the Japanese, had a narrow escape from massacre. The Dutch informed the *Bakufu* that the English King, James I, was a Catholic; and in consequence English trade in Japan was greatly restricted. Thereupon the English East India Company with the aim of restoring it, despatched a squadron in two successive years, which was waylaid by the Dutch fleet in the Indian Seas, where fighting took place. In the 6th. y. of *Genwa* (1620) peace was made, as a result of which the East India Companies of both countries amalgamated. The English again attempted to carry on trade with Japan, but made no profits owing to the competition of the Dutch. In the following year they gave up business, closed their factory at

1. Two copies of the certificate, dated the 28th. of the 8th. m. of the 18th. y. of *Keicho*, were provided, one to be brought with the ship which it was intended to send to Japan, the other to be kept in England. The original is said to be still preserved in England, and when the Englishmen came in the 1st y. of *Empo* (1673), seeking for trade they brought this certificate with them. There are copies of it in *Gwaiban Tsūsho* and *Sekai ni okeru Nihonzin*. An account of English trade in that time is given in Riess's "*History of the English Factory at Hirado*" (*Trans. Asiat. Society Japan*, Vol. XXVI).
2. Richard Cock's letter states in the beginning and the June of 1621.

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Hirado and withdrew. The loss they incurred in their undertaking is estimated at about £40,000.

Some years later the Dutch took service with the *Bakufu* when the Catholic insurrection broke out at Simabara, and, in consideration of assistance rendered, the *Bakufu* granted them exclusive privileges. With the Chinese merchants they had a monopoly of commerce with the Japanese government which went by the name of "official trade". Not content with this, they raised the price of imports, selling, for example, a yard of cloth at a price corresponding to 34 yen (£3/8/0) at the present day, which was about ten times higher than the current price in Europe. Silver was at first exported in payment for imports, but later (1668) it was replaced by gold, which, being exported in enormous quantities, depreciated in value until it was no longer a source of profit to the Dutch. It is clear, however, that the ratio between gold and silver varied more then than it did when, two hundred years later, the couutry was reopened to foreign commerce; gold was then only four times the value of silver, while in other countries it was fifteen times; and the Dutch thereby made immense profits.[1] That was one reason why they humbly fawned on and served the *Bakufu* as though they were its subjects, forbearing in the interest of trade from causing any incovenience or trouble. In the 10th and 11th ys. of *Bunkwa* (1813-4), their rivals, the British under Sir S. Raffles attempted to seize the Dutch factory at Nagasaki and were twice defeated by the Dutch.

Japan was rich in gold and silver in those days, as was remarked by Marco Polo and other travellers. One of the causes for this wealth was that in the 16th. century the Japanese carried on a brisk trade with the Chinese coast, and also made piratical raids on it, carrying off great booty. At the outset the Portuguese made immense profits in their commercial dealings with Japan, which, as we have seen, were carried on for some ninety years and were finally brought to a close in the 15th. y. of *Kwan-ei* (1638). A European writer remarks that the Portuguese exported large quantities of gold and silver of excellent quality to Goa and Macao. The following account is given by Ralph Fitch, an ictelligent Englishman, who was in Malacca in the 16th. y. of *Tensho* (1588). "When the Portuguese go from Macao in China to Japan, they carry much white silk, gold, musk and porcelain, and they bring thence nothing but silver." An approximate estimate of the value of the gold exported from Japan by the Portuguese during those ninety years would, according to Hildreth and other writers, be 225,000,000 dollars, the average yearly amount being two and a half million dollars. In the

1. Works of reference on the Dutch trade include: Kämpfer's *History of Japan*, 1727; Thunberg: *Voyages au Japon*, Paris, 1796; Titsingh: *Annales des Empereurs du Japon*, Paris, 1834, and *Illustrations from Japan*, London, 1822; Fisscher: *Bijdrage tot d Kennis van het Japansche Rijk*, Amsterdam, 1833; Meylan: *Japan voorgesteld in Schetsen over de Zeden en gebruiken van dit Rijk*, Amsterdam, 1830; Siebold's works on Japan; Nachod: *Die Beziehungen der Niederlandischen Ostindischen Kompagnie zu Japan im 17. Jahrhundert*, Leipzig, 1897; Munsterberg: *Japans auswartiger Handel von 1542 bis 1854*, Stuttgart, 1895, &c. The last mentioned work contains some errors.

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time when the Dutch trade was carried on from Batavia, Java (not from Holland direct), just as the Portugese trade was done through Macao in China, gold, owing to an increased production of that metal or a comparative exhaustion of silver, became a leading exports with the Dutch who sent it to India, where the price of gold was higher than in Japan. Thus in the course of two years, 1670-1, they exported ten thousand *koban* pieces, a large coin weighing 224 grains, making by the transaction so large a profit as a million florins or 400,000 dollars. And Engelbert Kämpfer[1] states from personal observation that gold was very plentiful in Japan at that time.

Of the actual value of the exports of gold and silver from the country we have no means of forming any very exact estimate, but, reckoning from the statements made above and from other comparatively authoritative sources of information,[2] we may approximately put it as follows :—

	Yen
For 97 years following the first arrival of Europeans in Japan (1541-1637)	450,000,000[3]
For 220 years during which the Dutch had the monopoly of trade (1638-1858)	62,710,000
For 13 years after the renewal of commercial intercourse (1859-71)	29,480,000
For 30 years after the 5th y. of *Meiji* (1872-1901) . .	400.000,000
Total for 360 years (1541-1901)	942,190,000[4]

As already observed, at the time of the Portuguese and Dutch trade the large exports from this couutry consisted almost entirely of the precious metals, although there was an immense export of copper, which was, however, mostly taken by the Chinese. The Japanese mines were, the financial authorities thought, scarcely capable of standing this constant drain. As I have stated, the export of silver was first stopped, and then gold was raised to such a price as effectually to stop its exportation in turn, restrictions being at the same time put on the drain of copper out of the country. Arai Chikugo-no-kami (Hakuseki), a celebrated scholar and a councillor of the *Shogun's* government, wrote in the 5th. y. of *Hoei* (1708) a treatise on the precious metals of Japan[5] in which he urged that a stop should be put to their export, since otherwise they would be completely exhausted. He proceeded to point out that the greater part of the gold, silver and copper which, since the *Keicho* era had

1. A German (from Lemgo in Lippe), the first systematic and scientific observer who visited Japan. He arrived at Nagasaki in the 3rd. y. of *Genroku* (1690) as chief surgeon to the Dutch East India Company and remained in the country for two years. He wrote a *History of Japan*, which was first published in 1727, translated by Dr. J. G. Scheuchzer from German into English, illustrated with numerous engravings.
2. Authorities and materials are given in my work, *Gwaiko Tsusho Stdan*, pp. 221-4 and supplement, pp. 291-4.
3. The present *yen* = 2 s. = ½ dollar = 2 marks.
4. About £94,200,000.
5. *Honcho Hokwa Ziryaku* or "A Brief History of the Currency of Japan"

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been produced first abundantly, and then in diminished quantity, had gone in exchange for foreign products, people's one thought being to procure expensive stuffs, articles of luxury and other novelties unknown in the good old times, which they could do very well without. Honda Sabrōemon Tosiaki[1] and other men of the time with more or less knowledge of economics supported Arai's views. Even the foreign observer who wrote an excellent work on Japan at the time when Commodore Perry visited the country, remarks: "Japan has no longer gold and silver to export, and if a new trade is to be established with her, it must be on an entirely new basis, the exports to consist of something else than metallic products."[2]

These observations, however, have not proved correct in practice, for the drain of gold and silver has still been so great since the renewal of commercial intercourse as to amount in value to more than 400,000,000 *yen*, as we have seen in the foregoing calculation. The exports of precious metals have been and are enormous, but they have not been entirely exhausted as the intelligent men of the past foretold they would be. Why not? Because the outflow of them, which was very heavy, has been compensated for by the exportation of home products such as silk, tea &c. the production of which has been greatly stimulated by foreign intercourse, and also by the increased development of mining.

The statesmen of the pre-seclusion encouraged foreign trade discerning its utility, but subsequent politicians, fearing its detrimental effects on the economic position of the country, into the best way of improving which they did not trouble to enquire, relied on a merely provisional policy, such as the interruption of foreign intercourse or restrictions on trade. Like certain self-conceited statesmen and opinionated theorists of the present day, they laid stress on the balance of trade after the fashion of the old school of economics, and cared little or nothing for the encouragement and protection of home products. Indeed their opinions and policy proved to be more injurious to the country than the outflow of the metals!

1 Hildreth's *Japan as it was and is.*
2. See Chap. XXVII.

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Genre-Pictures and Their Painters

(1)

Paintings and Prints

FORMERLY, the name of genre-pictures was given only to paintings of manners of the age. To-day, however. landscapes and pictures of flowers and birds are named so, too, there being a special style of painting called the genre-picture school. The most popular subjects are beautiful women. This fact naturally made love scenes most common. Plays and players form the next most important subjects.

The pictures had the closest bearing upon the changes of the times inasmuch as they treated mostly human affairs, and they were always subject to the harsh restraint of the Tokugawa Government. The master Utamaro, for instance, once had imposed on him a penalty of 50 days' hand chain. These painters offended the official hatred of reproductions of matters directly connected with the Government or secrets of the inner palace of the Tokugawa family or satires on the maladministration of the shogunate. These offenders were more strictly dealt with than offenders against public morals or the publication of luxurious prints.

Prints possess a significance, which must be known by those interested in genre-pictures. There are painted and printed genre-pictures, each of which should be appreciated in a different way from the other. The painted may be appreciated in the same way as common paintings. For the printed, however, one must be prepared to regard them with a much different conception from the painted. We appreciate 'at first the ability of their original drawers and then that of their engravers and printers. The best prints are made, when the ability of each matches the other.

In the early stages, there were no prints, which were originated by Hishikawa Moronobu, who besides painting numerous pictures, drew some to be printed, in order to popularize them. Even after the fair development of printing, some painters did not interest themselves in it, while some others produced nothing but those to be printed. The genre-picture artists must be divided into two parts, painted picture artists and printed picture artists, the former of whom belong chiefly to the first period of the Tokugawa regime and the latter to the second and last periods.

Before "Ukiyoe"

Genre-pictures took their origin in picture-scrolls in the Heian and Kamakura periods, when a school of purely Japanese taste had been established, known as the Yamato school. In the Ashikaga period, new style pictures were introduced of the Sogen school, and they revolutionized the Japanese world of art. From this school branched the Kano, Unkoku, Soga and other schools, while pictures of the Yamamoto school survived only under the name of the Tosa school.

Toward the end of the Ashikaga period, the social condition of Japan was completely changed and the whole country was turned into a field of battle, there

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being war after war between chieftains struggling for supremacy. Even these chieftains and their subordinates did not forget to satisfy their taste for fine art, but these warlike and ambitious men were not satisfied with pictures of the pure Han-ga school and sought much more gorgeous, powerful and human products.

This demand was met by pictures of a new style attempted by the Kano school for the resuscitation of Yamato pictures. These new pictures found favour among the warriors. The most famous artists of these pictures were Kano Eitoku and Kano Sanraku. Eitoku did not leave many masterpieces behind him, and the best of them was, probably, one painted by him on the sliding-doors of the tower of the Azuchi Castle of Lord Oda Nobunaga. This castle was occupied later by Akechi Mitsuhide, who assassinated the Lord, but it was soon burnt down by a fire set by Akechi Samanosuke. Not even a copy of the picture exists. Sanraku showed his merit in the period of Toyotomi Hideyoshi. One of his most remarkable genre-pictures is the *Genji-guruma-arasoi*.

About the Keicho era, which came a little later than the age of Eitoku, the screen picture of the Toyokuni Shrine festival was painted by Kano Naizen (also called Kano Ichio) and is shown as a specimen of new genre pictures. It is now possessed by Marquis Hachisuka. It gives a careful depiction of the gala days, coloured garishly but beautifully. Another famous work is a wall-painting in the Nagoya Palace. It is divided into parts, of a total length of 142 feet, the largest genre-picure ever painted in Japan. Another product of the Keicho era is a screen-picture of handicraftsmen, possessed by the Kita Temple in Kawagoye, Saitama Prefecture. It is worthy of special mention and is a national treasure. Marquis Tokugawa owns the Likeness of Honda Heihachiro. Besides, the picture of Okuni, the Actress, screen-picture by Kano Naganobu and another screen-picture possessed now by Count Matsuura are also noted.

There are many pictures left even today of the products of the Kanyei era. Of these pictures, the most celebrated are the so-called Hikone Screen possessed by Count Ii and a pictured-scroll of plays owned by Marquis Tokugawa. The painters of not a few of them are by now unknown artists. Some genre-pictures painted on tablets are by Kitamura Chubei, Yamamoto Rihei and Tsujimura Mohei, who are most distinguished.

These genre-pictures produced in the Keicho and Kanyei eras, which lasted 50 years, were appreciated by new nobles created in the early period of the modern age, and exhibit clearly a special feature of modern art in depicting popular manners in a serious attitude. But they are a little different from the *ukiyo-ye*, which were popularized later in the Yedo period, when, however, these aristocratic genre-pictures were made democratic *ukiyo-ye* with a moderate transformation. They, therefore, were the forerunners of the latter. One thing, which distinguishes them from the Yedo pictures, is that they were produced only in Kyoto and Osaka and were by faithful students of the Kano and Tosa schools, although not a few of them not so excellent were painted by others in a style lying between the two schools. They are completely different

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in style from the *ukiyo-ye* of Yedo. Then, they were appreciated only by the nobility and not by the commonalty. They cannot, therefore, be called true *ukiyo-ye* which were most appreciated by the common people. In a word, they were simply the origin of *ukiyo-ye*.

The Ukiyoye of Yedo and Iwasa Matabei

The famous founder of the *ukiyo-ye* school in Yedo is Iwasa Matabei. He is the most distinguished of those who transplanted the new genre-pictures from Kyoto and sowed the seed of the remarkable development of the *ukiyo-ye* school in later days. He is called the originator of the school in Yedo.

Originally, Matabei was a samurai, serving, in the Kanyei era (1624-1643), Lord Matsudaira Tadamasa of the Fukui clan. Later, his great proficiency in painting was so much talked of among the people that Tokugawa Iyemitsu, the shogun, heard of him and called him to Yedo. His lord did not permit his family to go to Yedo and settle there, as he could not bear to let the genius go permanently from his place. This compelled Matabei to stay alone in Yedo and to fulfill the shogun's orders. A few years later, while still in Yedo, he expected his death from the infirmities of age and drew his own portrait, which he sent to his family in his native place. He died in Yedo on June 22, the third year of Keian (1650). The portrait is still extant. It is small, being 10 inches in width and 15 inches in length.

Matabei painted skilfully in different styles. Some of his works still extant are in the genuine Tosa style, while others resemble in style the schools of Kano, Unkoku and Kaihoku or are of his own peculiar style, which is the style of the Han picture school flavoured with that of the Tosa school. He was also a good painter of warriors. The famous *Horiye-monogatari* is not sealed, but it is believed to be his work.

Katsushige, his son, who was called also Genbei, learned painting from the father, He painted in the *ukiyo-ye* style and in the Kano style, but he was less talented than his father.

Matahei of Otsu has been often mistaken for Matahei. He founded the Otsuye style. This style was painted since before the Genroku era. There are plenty of new and old Otsuye pictures found to-day. The sujects are varied. The oldest are mostly Buddhistic pictures. The style has rugged beauty.

Matabei and his contemporaries painted simply genre-pictures chiefly for nobles, and it was not until Hishikawa Moronobu that these pictures were made accessible to the common people by printing his pictures. At first, he made black painted picture books. But his prints were not invented by himself alone. Before him, some small artists made picture-books called the *Kanazoshi*. Moronobu with his excellent talent accomplished the system on the foundation built up during many years by these obscure artists, and gave the populace a chance to easily appreciate pictures. The prints were of course very simple. But this simple, strong style met the taste of the people of sturdy character in the Kanbun, Enpo and Genroku eras (1661-1713). Thus, the *ukiyo-ye* were introduced to Yedo by Iwasa Matabei and was carried on by Hishikawa Moronobu, until they found favour among the common people.

(*To be continued*)

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The Religion of the Japanese Nation

By Genchi Kato, D. Litt.
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The Japanese Magazine is pleased to reprint, with special permission, the following chapter (XV) from Professor Dr. Kato's erudite book, "A Study of Shinto, the Religion of the Japanese Nation." The book, which is published under the auspices of the Meiji Japan Society, endeavors, in the words of the author, "to make a genetical or historical study of Shinto from a scientific point of view.....free from preconceptions, compiled on strict lines of religious comparison."—Editor.

GERMS OF MORAL IDEAS IN SHINTO AND APPEARANCE OF A CHANGE IN THE IDEA OF SACRIFICE

IN my opinion Aston may be right in saying that ancient Shintō has no moral teachings to speak of. The germs of morality, nevertheless, can be found in some of the traditions of the *Kojiki* and the *Nihongi*. For instance, when the God Susano-o was to visit his divine sister Amaterasu-Ōmikami in Heaven, the latter was greatly alarmed and thought that her impetuous brother Susano-o had "no good intent" and it was only that he wished to wrest her land from her (*E. T. K.*, p. 45). When the God Susano-o protested, Amaterasu-Ōmikami demanded of him to prove the "sincerity of his intention" (*E.T.K.*, p. 47). Here we have the expressions "good intent" and "sincerity" of heart. This implies no other than the germs of moral ideas in ancient Shintō.

In the *Ōharai-no-Norito* or *Ritual of the Great Purification* incest[1] together with bestiality was explicitly prohibited.

The ancient Japanese were already conscious that it is a virtue to keep one's word. So the breaking by Izanagi[2] of the promise made to his divine wife Izanami caused him to be deprived of his consort, never to be restored, just as the renowned mythical Greek poet Orpheus forever lost his beloved wife Eurydice through breaking his oath sworn before the infernal King Pluto.

The existence of germs of morality may easily be proved, as I have mentioned above, by the fact that some kinds of ordeal were already familiar among the ancient Japanese.

Now let us see how this seed of morality grew into the great tree of the Shintō ethical system, under which birds of the air may find rest for themselves.

As already shown, there is evidence that some forms of human sacrifice existed in ancient Japan. As is the case everywhere else, a process of attenuation in human sacrifice took place at a certain stage of civilization. Arai Hakuseki, a noted scholar and statesman in the Tokugawa Regime, mentions in his brief history of the Loochoo Islands that it was quite customary for the people there to worship the Sea Deity, Obotsukakuraku-no-Kimmamon by name, when he got angry, by breaking their arms and pulling out their nails, in order to appease him (*Ryūkyū-*

1. *Vide* K. A. Florenz, *Ancient Japanese Rituals*, *T. A. S. J.*, Vol. XXVII, Part I, p. 61.
2. *E. T. K.*, pp. 35, 36.

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Kokujiryaku. Collected Works, vol. III, p. 662). They did so, because they wished to sacrifice, not the whole human body, but only some portions of it, on the principle of a part instead of the whole.

The annual festival still observed at the Kō no-Miya Shrine, dedicated to the Owari-Ōkunitama or Local Guardian Spirit of Owari Province, reminds us of a Shintō cult of expiatory human sacrifice of olden time (a piacular rite), and exorcism inseparably connected therewith. In this case nowadays we find a human scapegoat —the φαρμακός of the Japanese Thargelia —carrying all evils of the year with him and being driven out after thrice circumambulating the sacred pavilion temporarily erected and attached to the shrine. In remote antiquity, it is highly probable that the ceremony involved a real human victim.[1]

According to a tradition handed down to and preserved by the Tame family,[2] in ancient times the local governors used to send a certain number of human scapegoats as tribute to the Imperial Court, for use on behalf of the Emperor. It is uncertain whether these scapegoats were actually slain as a means of preserving the life of the Emperor, but it may with some reason be supposed that there was a real human victim, who took the place of the sovereign himself.

A similar case of attenuated human sacrifice is traditionally reported in the *Bōso Shiyrō:* —

"Anciently human sacrifice was offered to the Deity of Sakato, but in later days the person to be sacrificed having been chosen by lot, the Shintō priest of the Shrine presented the victim to the Deity, on the chopping board, alive as if the person had been actually killed on the spot. Tradition says that the ill-fated one allotted to be sacrificed would assuredly die within three years. This remarkable ceremonial usage, however, is now quite out of practice."

In the *Tosa-Nikki*, a mirror,[3] instead of a human victim, was offered up by the boatmen to appease the Sea-Deity when divine wrath was revealed through a sudden gale of wind which, in the Inland Sea, overtook a vessel having on board Ki-no-Tsurayuki, the famous 10th century provincial governor and poet, and threatened him with shipwreck and drowning.

The Buddhist priest Dōshō (629-700), on his way home from China, was overtaken by a sudden storm at sea, and when it was ascertained by divination that the Sea-Deity, greedily covetous of a saucepan, a religious treasure, which Dōshō was bringing from China, had sent the storm in order to obtain it, the priest was constrained to offer the precious article in ap-

1. *Owari-Meisho-Zue.*
Kurokawa-Harumura, *Shimmyōchō-Kōsho-Dodaifukō* (Ban-Nobutomo, *Collected Works*, Vol. I, p. 654).
Shintō-Myōmoku-Ruijushō, Vol. V, p. 9.
Mano-Tokinawa, *Shinka-Jōdan*, Vol. III. *S. T.*, p. 188.
2. Hirata-Atsutane, *Koshiden*, Vol. XXIXa, p. 26. *Collected Works*, Vol. IX.
3. In the *Tosa-Nikki* is runs as follows:—"'Let me give to the god my mirror,'.....No sooner had I done so than the sea itself became as smooth as a mirror" (Aston, *History of Japanese Literature*, p. 74).

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peasement, whereupon the storm ceased and Dōshō reached Japan in safety (*Honcho-Kosoden*, Vol. 1. *B. Z.*, p. 65).

The Buddhist priest Gan-an, while sailing on a certain lake, suddenly encountered a storm so violent that he despaired of escape from it. But he appealed to the Buddhist Goddess Kannon[1] (Skt. Avalokitesvara) and offered up prayers to her, by virtue of which the wind and waves subsided (*ibid.*, Vol. XLVI. *B. Z.*, p. 642).

Although these last two instances are somewhat of a legendary nature, they show that men's minds in a certain stage of religious development became conscious of the horridness of bloody human sacrifice and tried to abolish it, more or less under the influence of Buddhist and Confucian ethical teachings.

The same idea is dramatically and graphically described by a writer called Jukakusai as follows :—

"In ancient times there dwelt in Lake Asaka a monster serpent to whom human sacrifice was annually offered up. Tradition tells that on a certain occasion a young girl, Sayo by name, was about to be made the victim and preparations for her sacrifice were in hand on the lake-shore. The poor girl, however, though otherwise helpless, was an enthusiastic devotee of Kannon, the Goddess of Mercy, and she proceeded, in earnest and pathetic tones, to recite the Kannon-Sūtra[2] to the Water Demon. The girl's recital was so successful that the monster serpent was appeased and deserted the lake forever. And thus human sacrifice there was permanently done away with" (*Tōgoku-Ryokōdan*, Vol. I).

Not human sacrifice alone but animal sacrifice as well became incompatible with the religious consciousness of the Japanese, enlightened both by Buddhist precepts of universal benevolence and by Confucian ethical teachings.

The Buddhist Saint Ippen (1229-1289) persuaded the Shintō priests attached to the Mishima Shrine dedicated to the Great Mountain-Deity Ōyamatsumi in Iyo Province not to sacrifice fishes and birds as divine offerings, because the undesirableness of such offerings had been revealed to the Saint through a divine oracle (*Ippen-Shōnin Nempuryaku. Z.G.R.k.*, Vol. IX, p. 218)

According to the *Ruiju-Fusenshō* (Vol. I), similar animal sacrifices had been usual in the Shintō rites of the Munakata Shrine in Kyūshū, erected to the three Goddesses, Ichikishimahime, Tagorihime and Tagitsuhime, born at the time of an oath between Amaterasu-Ōmikami and Susano-o-no-Kami. But during the 10th century, under the potent influence of the Buddhist faith consequent upon the amalgamation of Shinto and Buddhism through the Goddesses being indentified with the Bodhisattva, the Government prohibited them, and thereafter the Dharma (Buddhist religion) was brought as a spiritual offering while flowers and incense-burning became the innocent material objects presented to the Goddesses at the Shrine (*K. T.*, Vol. XII, p. 1093).

However striking and powerful the Buddhist influence upon Shintō was, the

1. In Chinese Kuanyin.
2. *Avalokitesvara-Bodhisattva-Samantamukha-Parivarta of the Saddharmapundarika* (Nanjiō's *Catalogue*, No. 137).

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time-honoured religious customs and usages once solidified in Shintō in its stage of nature religion could not be fully eradicated. Animal sacrifice still survived and was preserved in the Shintō rites, for instance, at the Itsukushima Shrine of Aki Province or the Suwa Shrine of Shinano Province in the 13th century. By way of giving a far-fetched explanation of such bloody offerings from the standpoint of the causal nexus of Buddhist Karma it was declared that animals sacrificed to the Shintō Deities would, instead of being damned in Hell eternally, surely be re-born on earth from time to time, until they were finally saved by virtue of merit acquired through their being sacrificed to Celestial Beings—so did the Buddhist monk Mujū-Hosshi of the Kamakura Period solve the paradoxical religious riddle.[1]

1. Muju-Hosshi (-Hōshi), *Shasekishu*, Vol. I, p. 19. Sakauchi-Naoyori, *Honcho-Shosha-Ichiran*, Vol. VIII (*Z.Z.G.R.K.*, Vol. I, p. 380).

This somewhat sophisticated argument on animal sacrifice to the Shintō deities by the Buddhist monk reminds us of a parallelism, though different in language, in Sallustius' defence of the same sacrificial practice in the old Greek religion (*Vide* G. Murray, *Five Stages of Greek Religion*, pp. 227, 261, 262).

When to Laugh

Some women gossiping together, spoke highly of a girl about 10 years old, who stood by. "What a pretty girl!" they exclaimed. Hearing this, the girl's father, who was with her, said proudly, "Her mother looks very much like her."

A fire broke out. The master of a neighbouring house brought out a paper mosquito-net and hung it up in his room. He stowed in it all his important household goods.

Wonderingly, his wife asked: "Why do you hang up the paper mosquito-net in this emergency?"

"Keep silent!" the husband cried in reply, "I am fooling Mr. Fire and making it look like a godown to him."

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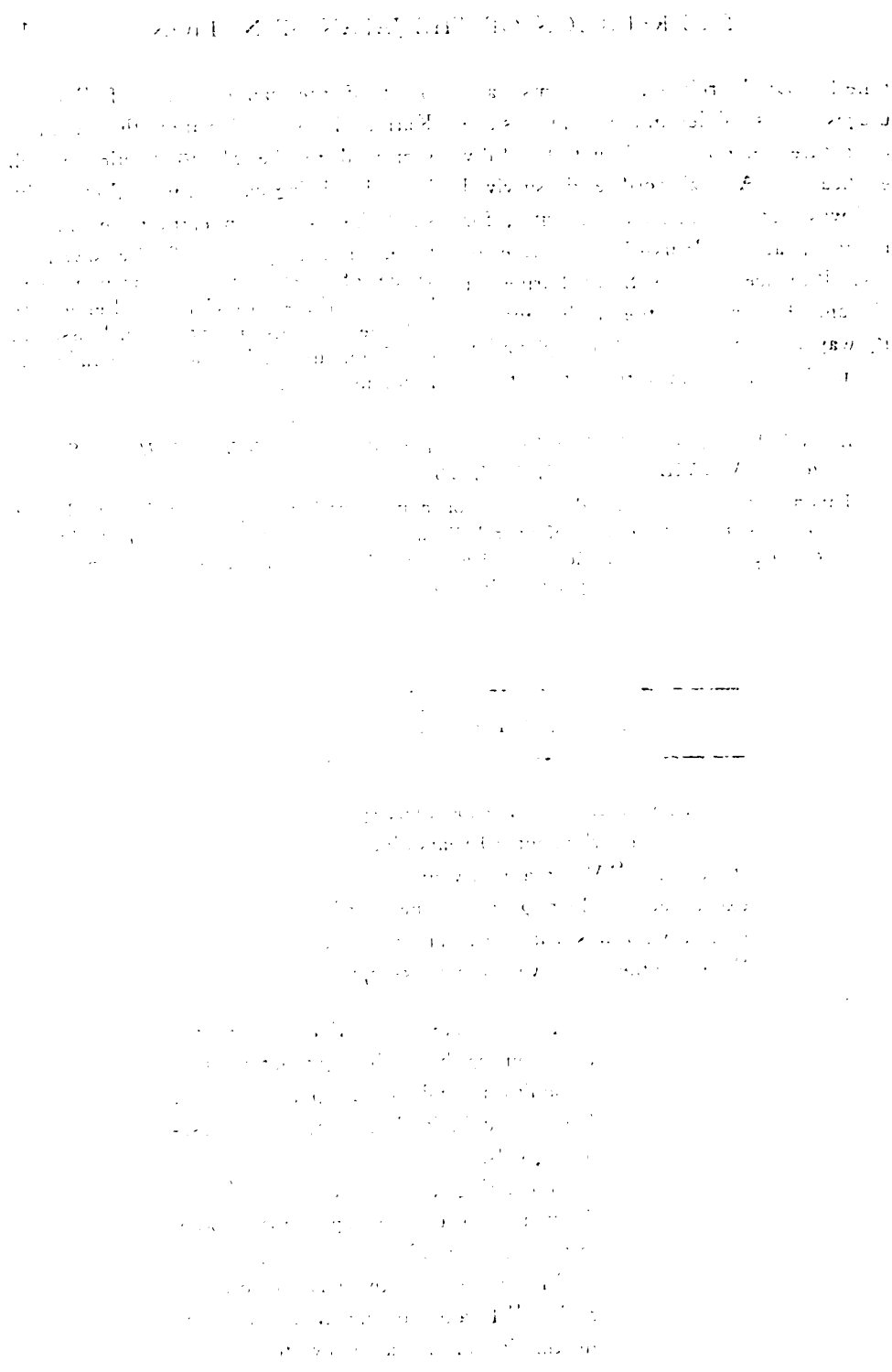

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The New Eight Scenic Beauties

JAPAN is world famed for her profusion of fine views. These natural beauties and fine landscapes have hitherto been represented by the "Three Most Beautiful Views." One of them is Amano-Hashidate in Tango, another is Itsukushima in Aki and the third is Matsushima. These are places of rare beauty. They were selected, however, in olden times when the taste for scenery was not identical with that of the present time. That there must be another set of representative fine views chosen newly to meet present ideas came to be felt.

In line with this, the *Osaka Mainichi* and the *Tokyo Nichi-Nichi*, representative sister papers of Japan, formed the plan of selecting eight new most beautiful views, in April, this year. They had these views selected by their subscribers throughout the country by vote and these selections were considered by a committee specially appointed for the purpose from among scholars and specialists. The committee finished its work at the beginning of July, when the selection were announced in the papers. The choice of these views was guided by the principle that each view should represent a different phase of beauty in contrast to the present so-called Three or Eight Celebrated Views. The papers had recommended to their subscribers twenty-five and one hundred fine views each of which is typical.

In this and subsequent issues The *Japan Magazine*, will describe these newly selected views.

The eight places so selected are:

Muroto Promontory	Kochi Prefecture
Towada Lake	Aomori „ / Akita „
Unzen Mountain	Nagasaki „
Kiso River	Aichi „
Kami-Kochi Valley	Nagano „
Kegon Falls	Tochigi „
Beppu Hot springs	Oita „
Karikachi Pass	Hokkaido

Muroto Promontory

Muroto Promontory is situated at the southern end of Kochi-ken, and facing far away Satta Promontory, it juts out precipitiously into the sea for six miles and forms the Bay of Muroto, having the Ryuge Promontory to the left.

It is about forty miles from the city of Kochi to Muroto Promontory, which can be covered by automobile. On the way are many places of beauty such as Otsu, Gomen, Akaoka, Kishimoto, Teyui, Aki, Ioki, Oyama Promontory, Tanona, Hari, Hane, Gyoto Promontory, Muroto and Tsuro, all of which are superb in view and are noted historically.

The promontory lies about a mile from Tsuro-mura. There is a big triangular rocky gate at its entrance. The scenery is wild and rugged, with huge rocks and strange trees and plants.

The precipice on the left is several hundreds of feet high and is overgrown with oaks, and at the right, along the shore grow reeds about 10 feet high. The coast is dotted with strange rocks. Advancing a little, one will find a famous paulownia forest. On the shore of white sand at the end of the promontory is the site of "purity in water" named by Kobo Daishi, one of the great Buddhist priests

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of ancient Japan. Towards the north along the end, it becomes more precipitous, and the Muroto Lighthouse stands on the top of the precipice, which is overgrown with oaks. Pine trees grow thickly at the base. Their growth has been hampered by the strong winds and they have crooked, strange shapes.

On the right side of the national road, there is the so-called *Me-arai-ike* (Eye Cleansing Pond). The name was derived from the tradition that Saint Kobo once cured his sore eyes with its water, which is very clean and always fills the pond, having never dried up even in the greatest droughts.

The opposite sea-shore is known as *Tsuki-mi-hama* (Moon Viewing Beach). Behind it stands the *Ryugu iwa* (Dragon's Palace Rock), on which there is a shrine dedicated to the Dragon. In the north, there is a forest of banyan trees, which give the scenery a southern aspect. The trees are 2 to 3 feet in girth and 12 to 18 feet in height. The forest extends over 2.45 acres. The zone is protected by the state.

Across the forest and the national road, on the left mountain side, is the entrance to the To Temple, and a cave lies near it. It is the tradition that this cave was formed in a night by Saint Kobo.

The To Temple also is called the Muroto-zan Myojo-in. It belongs to the Shingon sect and was founded by Saint Kobo.

Nearby stands a mandarin orange tree, which also is under state protection. The light-house commands a magnificient panorama. It is interesting to view the strange rocks on the nearest shore. The biggest of them is 20 feet high. For four or five miles from this place to the north along the coast thousands of strange rocks lie in groups.

Towada Lake

Towada is a volcanic lake situated about 30 miles from the western and eastern sea-coasts on the frontiers of the Province of Mutsu in Aomori Prefecture and the Province of Rikuchu in Akita Prefecture, the northern extremity of the mainland of Japan. It is 401 metres above sea-level. It is 7,197½ metres in area and about 30 miles in circumference, ranking thirteenth in size among the lakes in Japan. Its deepest part is 384 metres and is excelled by none in depth except by Tazawa Lake. What makes it superior to other lakes is its fine water, the topographic peculiarity of its shore and the large variety of plants, rather than its depth.

The lake may be visited from either Aomori Prefecture or Akita Prefecture. But the way from the former has better scenery than the latter. The visitor preferring this way changes to another train at Tomaki Station on the Main North-Eastern Line and leaves it at Sanbongi Station, and proceeds across the mountain stream of Oirase, before he reaches Neno-kuchi on the lake.

The lake is best for viewing along its eastern and western shores, which are more indented than the southern and northern parts. The shore may be viewed by boat starting at Neno-kuchi and going along the east, central, and the western parts, the Mikura Promontory and the Nakayama Promontory, where strange rocks and deep forests charm the visitor.

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Viscount Tanaka, the greatest authority on lakes in Japan, having inspected this lake, classified its water as No. 3 of the standard colours of lake water, saying that it is similar to the beautiful navy-blue of the water in the Black Sea. So clear is the water of this lake that a white painted disk sinking in it is visible from the surface as far a depth of about 18 metres,

Eels, carp, gibel and trout are cultured in the lake. Formerly, it was not inhabited by fish. But the late Mr. S. Waiuchi began breeding trout in it about 1897, which led to the present success.

Worshipping at the Towada Shrine, the visitor goes over the peninsula, and comes to the *Uranai-ba* (place of fortune-telling) in the direction of the central part. In ancient times, people divined their fortune by throwing money into the water, but this is not done to-day. Much money was cast in then, and about 2,000 yen worth of old coins was recovered by a diver about 1897. Standing at the water's edge, one feels in the presence of remote antiquity. There is a grand view of the wall of the central lake from the Nanso-bo Shrine on the peninsula, which is situated above the *Uranai-ba*. The *Senjo-maku* (Curtain of a Thousand Mats) stands at a place which is thought to be the most magnificent sight of the lake. It is a rock about 200 metres in height rising above the lake.

There are twelve inns on the lake shore.

The lake is surrounded by mountains overgrown with trees whose autumnal tints are indescribably lovely and it is dotted with rocky and covered with pine trees.

Unzen-dake

Unzen-dake is situated in the centre of the Shimabara Peninsula in Nagasaki Prefecture. It is 4,487 feet above sea level. The view from Fugen-date, its summit, is grand. Everywhere hot-springs gush our which in combination with the beautiful scenery attract a great number of foreign and Japanese visitors, who go from Nagasaki either by automobile or by steamer.

Half way up on the western side of the mountain is Unzen Park, the site of the ancient crater, where there are many hot spring hotels. These are visited by so many foreigners that the place is like a foreign health resort. The park is a table-land with green trees growing abundantly around it. The scent of sulphur fills the air and the hot springs emit dense columns of steam.

A place where hot water comes out is called *Jigoku* (Hell). There are about thirty "hells" in the park. Of these Deika-zan, Jaken-Jigoku, Daikyokan-Jigoku, Oito-Jigoku, Hachiman-Jigoku and Seishichi-jigoku are the most noted each rumbling and emitting hot water of not less than 90°, containing sulphur.

Near the springs are golf-links, said to be the biggest in Japan. It is about three miles from this park to the summit of Fugen-dake on the top of onzen-dake.

Advancing some way from the park, one will reach Nitta Pass, where Myoken-dake can be looked upon to the top. Azaleas grow in thousands from the foot of the mountain to the top, and when they are in full bloom in the spring, it is a lovely sight. From the pass to Fugen-dake maple trees form dense forests, which makes the autumnal view excellent

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The view from the summit is unique, which is the chief reason for making Unzen-dake one of the new Eight Celebrated Views. Directly under the mountain is the town of Shimabara backed by Bizan, which faces Misumi Harbour on the Udo Peninsula across the Sea of Ariake. Towards the right lies the Amakusa Island, and to the left a distant view of Yatsushiro Bay is commanded. On a clear day, Kumamoto and Aso Mountain emitting smoke can be seen in the distance.

Other places of note in the mountain are a pond, where formerly natural ice was obtained, Pigeon Hole, which is a big cleft in lava, on entering which one feels chilly even in the summer, and a wind vent.

(*To be continued*)

Mr. J. Yamamoto, new President of the South Manchuria Railway Company, leaving Tokyo Station for his post in Dairen.

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Modern Masterpieces of Meiji and Taisho

(2)

V. OCHIBA (Fallen Leaves)

—Japanese.

THIS is a masterpiece of the late Hishida Shunso. It was exhibited at the Third Mombu-sho Art Exhibition in 1909, and won a second prize. It makes lovers of pictures think of it in association with the "quail" by a Chinese Emperor, which is one of the world's best works.

This famous artist was suffering from eye trouble, and had not used his brush since he painted, for the first occasion of the official exhibition, "Samantabbadra," and when he produced his "Fallen Leaves," he was nearly losing his sight. Consequently, he was in great straits and could not pay in full even for rice to eat. This aggravated his eye trouble.

In this misery, he had a burning desire to do original work. About one month before the opening of the Second Monbu-sho Exhibition he got a pair of six-leaf screens by some means or other. How he regarded them with deep emotion and eagerness. He kept his feelings under control and the picture soon began. But his sight was so poor that he asked his friends coming to inquire after his health if the trunk of a tree in the picture was not crooked, as while he had drawn it to look straight, it looked crooked to him. With all his efforts, he made mistakes in painting. There were then only about ten days before the opening of the exhibition, and it was urgently necessary for him to get another pair of screens. He hurriedly visited friend to buy them, but nothing was in stock except one which was made to the order of the late Terasaki Kogyo.

He asked earnestly to let him have these screens. He did not leave the shop for half a day, insisting on getting them. The master was moved by his earnestness and made the screens over to him, saying that he would manage to make more for Kogyo. He was delighted and painted on the screens nearly at a stretch. This picture was named "Fallen Leaves."

He was born in Iida, Shinshu, and studied at the Tokyo Fine Arts Academy. Later, he was associated with the Nippon Bijutsu-in and was looked upon as a star among rising artists, but died at the age of 39 in 1911.

VI. GWASHITSU (A Studio)

—Western.

This picture is by Kawamura Kiyo-o and is one which was most highly spoken of among the exhibition visitors. He is 76 years old, and is one of the two pioneers of foreign style painting in Japan, the other being the late Viscount Kuroda. The two clashed in view over the question of inspection at the Tokyo Exhibition held in 1907, and he left the hall in indig-

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nation. Since then, he never appeared again in the associations of art, which sprang up like mushrooms after rain, and even retired from the world.

Recently, his exhibition was held under the auspices of the Fine Art Association. The exhibits showed his efforts in the past for representing absolutely the traditional Oriental spirit in his paintings by the technique of foreign painting and with its material, while the influence of the new foreign painting circles formed around the late Kuroda was extending gaily towards the West. The exhibition reminded the people of his name, which had been more or less forgotten.

"A Studio" was painted by him in 1877, when he was abroad. It was first exhibited at the Meiji Fine Art Association's Exhibition in 1898, when it won the great applause of the visitors.

VII. SHOSO HAKKEI
(Eight Fine Views of Shoso)

—*Japanese.*

The late Terasaki Kogyo and Yokoyama Taikan exhibited their works of the "Eight Fine Views of Shoso (China)" at the Monbu-sho Fine Art Exhibition in 1912. These two different aspects of Chinese views produced by two great artists in Japan attracted the attention of art lovers in Tokyo, who were loud in praise of the masterpieces.

Before drawing the pictures, the two artists together visited China and saw the beautiful scenery of Shoso. On coming back to Japan, they drew the pictures, each according to his own ideas. Kogyo drew an entirely imaginary picture formed on the basis of the impression received from the scenery, while Taikan's picture was based on his sketch of it.

The late Natsume Soseki, a great man of letters, made the following interesting comment on the pictures:

"I found them unrelated with each other, far from being able to be compared. Kogyo depicts it carefully and in earnest with a slender brush, and especially, "A Bright Moon at Dotei" gives fine scale-like waves laid in rows, exhaustively, with all his might. That amount of labour adds weight to his picture. . . .

These waves are given practically in an extremely mechanical way, but they have the effect of greatly enlarging the range of vision. I doubt if Chinese artists have done a work of a similar nature.

"Taikan's picture shows no signs of an effort to give to it particularly any characteristic feature of drawing and looks to be one born naturally as one paragraph of the progress and development of his life of art. His picture appears to be clever or to be dull. It shows his great skill of drawing, while it has something strangely tasteless and indifferent. Its unworldliness is most democratic and easy-going, different from that of the Fuji Zen priest."

Yokoyama Taikan, heading the Nippon Bijutsu-in, is exhibiting his wonderful skill in drawing. Kogyo died in 1919 at the age of 54. A son of a senior retainer of the Akita clan, he studied the drawing of the Kano school and then learned it under Hirafuku Suian. He was once a professor in the Tokyo Art Academy and on the jury of award of the Monbu-sho Art Exhibition, and in 1917, he was appointed an Imperial Court Art Commissioner.

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VIII. GIGEITEN (The Angel of Arts)

—Sculpture.

This is a wood figure, which looks to be the incarnation of reverence and elegance. It was made by the late Takeuchi Kyuichi, who completed it in 1893 at Nara, in two years. At its first showing before the public and also this time it won a high reputation as being different from any in colouring and pose.

Takeuchi was born at Asakusa in 1857. He started as an ivory sculptor. In 1888, he was appointed a professor in the Tokyo Art School and an Imperial Court Art Commissioner in 1906. He was one of the three greatest sculptors in the Meiji era with Ishikawa Komei and Takamura Koun, and especially, he possessed such excellent ability in the colouring of sculptures as to make him without a peer in it. He died in 1916 at the age of 60.

IX. Birds and Flowers

—Japanese.

This work is by the late Saigo Kogetsu, a genius, and was first shown at the Nippon Kaiga Kyokai in 1897, being one of the masterpieces which he left behind him. He was born in Yedo and was one of the first graduates of the Tokyo Art Academy. He was classed with Hishida Shunso, Shimomura Kanzan and Yokoyama Taikan and was an assistant professor of the Alma Mater in 1893 or 1894. About this time he stayed in Kyoto, commissioned by his school with the copying of old pictures kept in old shrines and temples there. In the meantime he passed a gay life, which led to his ill fortune several years later.

During his stay in Kyoto, his dissipation much impaired his health. He had, however, so much talent as to more than compensate for it. He was so favoured by the late Hashimoto Gaho that he was taken into the Hashimoto family as the husband of Gaho's daughter. By this time, he had realized his misconduct and became sober. The picture, "Birds and Flowers" was made at this turning-point in his life, and a bright sentiment is represented.

Afterwards, a series of misfortunes befell him, which culminated in his being divorced from the Hashimoto family. He was precipitated from a bad situation to the worst, until he died a lonely man in 1912 at the comparatively young age of 40.

X. A Child of the Deceased, A Piper, and Practice

—Western.

About 1897 naturalism was introduced from the West, and for a number of subsequent years, it keenly affected literature, fine arts and all other directions of society. Impatience to discover an object of beauty at the bottom of human life was manifest markedly in pictures at the time.

"A Child of the Deceased", "A Piper" and "Practice" are products of naturalism and are immortal.

"A Child of the Deceased" was by Kita Renzo. It was first shown to the public at the Hakuba-kai's Exhibition in 1899. Later, it was displayed at a Paris exhibition. The picture shows a child at the funeral of the parent. At that time, it was not easy to employ models, and even if there were models, most of the

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oil painters could not afford to employ them. Then, there was only one picture-frame dealer, Isoya, by name, whose frame makers well understood the painter's position and volunteered as models. Daily they made a funeral train, and astonished the neighbours.

"A Piper" was made by Kobayashi Mango in 1900. The background is an alley-house. It was the painter's own house. The fact illustrates how oil-painters were poor then. The *samisen*-player was Kobayashi's new wife and the singer, Isoya's frame maker.

"Practice" is by Shirataki Ikunosuke and was exhibited at the Hakuba-kai's Exhibition in 1897. The model was Isoya's frame maker. It was made in an atelier of 6 mats, the untidy room of the artist.

The three pieces made by these three painters in the depths of poverty were all master works, and one interesting thing is that they had common models.

XI. A Monkey

—Sculpture.

This wood carving was made by Takamura Koun and was exhibited at the Chicago Fair in 1893. The wood was from a big *tochi* tree (horse-chestnut). An interesting episode is told of it. The famous old carver spoke to a writer who visited him:

"I was asked by the Department of Agriculture and Commerce to exhibit at the Chicago Fair and was given 400 yen. This was a great amount at that time. Having to buy at first the wood, I went to Tochigi Prefecture in March, 1892, as I had been told of some big trees felled in the mountains there. On arriving there, I found many such trees. I selected one about 7 feet in diameter. Its price was only 3 yen. I paid on the spot 15 yen for it and for its carriage, etc., arranging for the delivery of the wood at Tokyo in April.

"The wood did not arrive even by June. So, again I visited the place and found it still lying there, exposed to the rain. The reason was that the villagers would not consent to carrying the tree through their village, for it would destroy their rice and other fields at the mountain foot during its transportation over them. He told the matter to the village school head-master, who prevailed upon the villagers to consent to the carrying out of the wood. It arrived in Tokyo at the end of September to find its cost tenfolded 150 yen, when carriage, etc. were added to the price of 3 yen. I did not have an atelier, and as the wood was too large to be put into the house, it was laid on the road, in which condition it was carved during three months, when I applied myself to the work day and night. The work is, therefore, full of memories."

The carving shows a monkey seizing an eagle by its feathers. In Chicago, it aroused many questions among the exhibition visitors, who spoke of it as if one were seizing Russia.

(To be continued)

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Chanoyu or Tea Ceremony

THE origin of the introduction of green tea as a beverage into Japan is to be traced as far back as during the time of Prince Shôtoku (593 A.D.), which coincides with the introduction of Buddhim, not incidentally, as tea was a common beverage among Buddhist monks in China in those days of yore, where many Japanese priests studied the religion and whence they returned home with the plant. Soon after a ceremony named *Hikicha-no-Sechiyé* or Fête of Powdered Tea began to be observed at the Imperial Court with Buddhist monks as attendants. And, not until the days of Yoshimasa, a *Shogun* of the Ashikaga Family, (1444—1466), was *Chanoyu* or tea ceremony, which attained such importance in the upper class of Japan, introduced.

It was Shôko, a Zen Sect priest, one of Yoshimasa's favorites, who formulated a set of rules by which tea should be served. Yoshimasa inaugurated at his court a ceremony in which, according to those regulations, the beverage was solemnly served. From this time there sprung up disciples of the first teacher of tea drinking etiquette, who withdrew from the priesthood and established themselves in a tiny cottage near Sanjo, Kyoto. The cottage was named Kôshu-an by the Shogun himself.

When Nôami, Sôami, Shôô and others, all Kôshu's disciples, became masters, the tea ceremony ramified into various schools, each with its peculiar formality, but there was no change in the fundamentals. Each of these schools has maintained its principle through noted followers down to today.

Shôô was the teacher of Senno Rikyu, from Sakai in Idzumi Province, under whose influence *Chanoyu* rose to its zenith, and who is now well known as the greatest master ever produced in the country. Rikyu was patronized by Taicoon Hideyoshi, who took great interest in the ceremony and would often observe it for many a day. Rikyu's descendants continued the teaching of tea ceremony as he had reformed from the elaborate and extravagant usages which had attached themselves to *Chanoyu* from one court to another, advocating himself extreme simplicity in everything pertaining to its observance; even the garden had come under consideration and had to conform with the general idea of naïve but

A Typical Tea-room in Which the Cha-no-yu Ceremony is Observed

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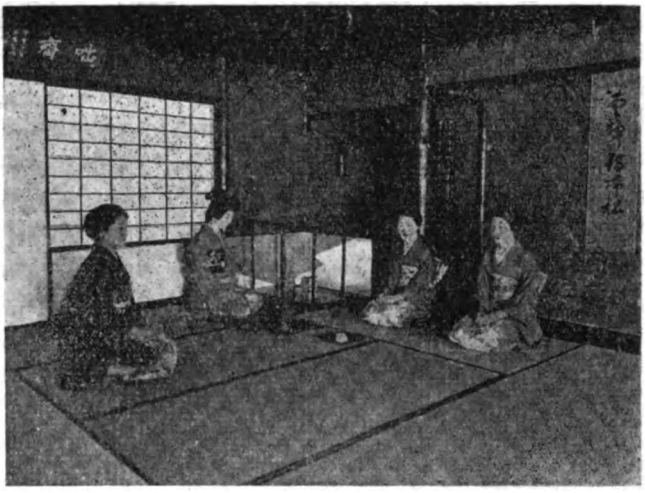
aesthetic taste; the edifice in which the tea ceremony was performed was to be strawthatched.

This was obviously at Hideyoshi's suggestion, whose keen insight discerned the effect any luxurious habit might have upon *Daimyos*, whose plots and schemes against him he thought to prevent by favouring the lengthy formality. In this manner, the size of the ceremonial room was limited to four and a half mats, nine feet square ; the number of guests should not exceed four; the flower arrangement must be confined to a single blossom; tea bowls ought to be the plainest; and other articles should be made of bamboo.



Preparing Tea According to the Ceremonial Rules

Rikyu is quoted as saying : "Tea should be prepared to suit the taste, charcoal to be placed in the brazier so as to boil the water as soon as possible. In summer the room should be kept as cool and in winter as warm as one can." When it was argued that the principle was too commonplace, he replied anybody able to carry out these simple things could be his pupil.

Foremost among the present-day authorities on this ceremony are Senké Omoté and his two sons, the direct descendants of Rikyu. The Senké School takes precedence, perhaps because of its sticking precisely to the manner adopted by its originator. However, Senké Ura, claiming heredity from the same famous master, also has a large number of followers. Besides, there are the Yabunaka School, which orginated in the noblesse at court in Kyoto and was systematized by a Yabuuchi Shochi ; the Enshin School, inaugurated by Kobori Masakadzu ; the Sekishu School, with Katagiri Sadamasa as its initiator ; and the Sohen School owing its existence to one Yamada Sohen. While there are many varieties in their teachings, the principal difference is that some practise an inward movement in handling the tea service, some outward, and as every position of every finger is governed by the rules of etiquette, this is considered of the greatest import.

The tea ceremony may be performed at varied hours ; a sunrise party is called *Ake-no-Chanoyu* and usually begins at five o'clock in the morning ; *Shogo-no-Chanoyu* which is a midday party commencing promptly at noon, which is the most formal time ; finally an evening celebration termed *Yobanashi* or night-chatting will start at six o'clock at night. All these functions employ several hours in their observance. The season sometimes lends a special significance to the cere-

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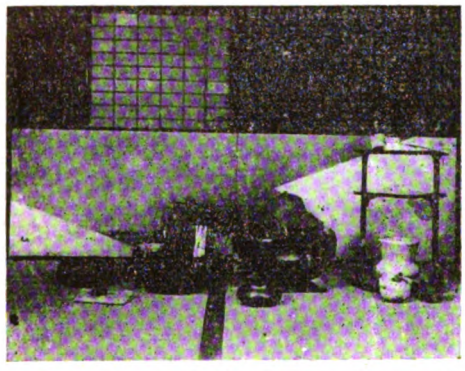
mony ; parties given between the first and fifteenth day of January are called *Daifuku* or Great Fortune, literally spoken, because *Daifuku-mochi*, a New Year ceremonial rice-dumpling, is taken with tea ; September gatherings are known as *Kuchiri* which refers to the new crop of the tea-plant to be consumed on the occasion.



Powdered-Tea Utensils: *Furo* or Ceremonial Charcoal-brazier, Tea-box, Kettle, Waste Bowl and Tea Bowl.

The *Chashitsu* or ceremonial room is usually apart from the main residence, being a building for the exclusive purpose of the ceremony, with peculiar features such as a moon or circular screened-window and others. In the very centre of its matted floor is sunk a small square fire-box, but in summer a *furo* or ceremonial brazier is used instead, and around either are placed the various articles to be used, including a charcoal basket, kettle, feather broom, water jar and articles of tea service, all arranged in strict regularity with reference to their relative positions, according to the school to which the ceremonial party on the occasion belongs.

The *Kakemono* or hanging-picture which decorates the *tokonoma* or alcove and a vase with flowers arranged also in accordance with strict rules, both of which form the only other ornamental features, are chosen with greatest care for fitness, harmony and meaning.

The tea service consists of a *chairé* or tea-box, usually a small round lacquered receptacle, enveloped in a neatly fitting brocade bag; a bamboo spoon for measuring the tea from the box; a tiny dipper, also of bamboo, used for taking water from the kettle, both the spoon and dipper being for cleansing the bowl and making tea, as water is never poured directly from the kettle ; a water jar, generally about eight inches in height and five in diameter, from which the boiling kettle is replenished from time to time ; a small towel ; a tea bowl which may vary in size but oftener is about three and a half inches in diameter and two or two and a half deep; a *chasen* or peculiar circular whisk cut from a single piece of bamboo bough, which is used to stir the tea and water ; then a dainty ten inch square *fukusa* of soft silk which may be of any desired shade, but on the occasion of an Imperial ceremony or that of high dignitaries is of royal purple and white, and folded diagonally and tucked in the sash or *obi* of the person serving. This last mentioned article is in use for carefully wiping various articles at specified times and in a set and exact manner, while keeping its fold undisturbed.

The tea itself is not the kind with which the foreigner usually is familiar. It is made from the first buds or the tenderest leaves of the plant, which after being carefully treated and perfectly dried are pulverized in a stone mortar to make tea-flour ; and, according to the strength of the beverage desired, *usucha* (dilute tea) or *koicha* (concentrated tea), in vary-

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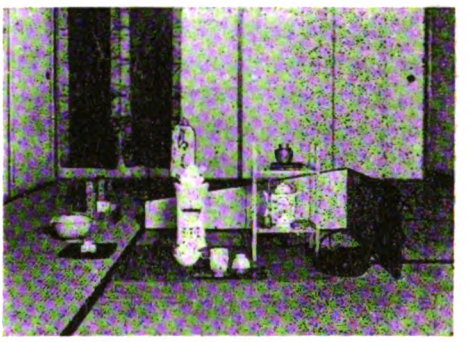
ing qualities from two or three to twelve of the tiny bamboo spoonfuls of it, are placed in the bowl, just so much boiling water poured over it, whipped to a froth with the bamboo whisk, and then taken ; a thick tea mixture instead of a decoction of beverage.

When the guests have arrived for enjoying an *usucha* tea ceremony, after the manner of the Senké Omoté School, the host brings forth the utensils required, his steps being measured with great care; after placing them in their respective places he bows most reverently before the guests who have already been seated in accordance with their ranks. However, in the event of one of the highest rank being less familiar with the intricate formalities of the ceremony the person most well versed in the etiquette is assigned the first seat, which is found immediately in front of the *tokonoma* or alcove. Likewise one quite familiar with the *Chanoyu* etiquette should occupy the last place, the most complicate duties devolving upon these two guests and the host. Should the guests be equally skilled and well experienced in the art, age and rank are given precedence, and those with them sit in a straight row, on flat cushions on the matted floor.

After the host bows it is expected that the guests express their admiration for the alcove, the flower-arrangement on it, the hanging-picture, and what not, asking about this or that, their history etc. The host will reply in appreciation of their praise. Quite formal as it may be, this kind of exchange of words is one of the essential parts of the tea ceremony etiquetet.

Next, the host takes the tea bowl and places it a certain distance from his bent knees, then puts the *charié* midway between, and removes from it, with both hands, the bag, putting it at the left side of the jar, and the box is returned to its former position. With the *fukusa* which he takes from his *obi*, he wipes the tea-box, and puts across it the spoon, which has also been wiped, moves the whisk to the box, and finally passes the *fukusa* over the front side of the jar cover, and replaces the silken cloth beneath his sash. The small white towel which has been folded in the bowl is removed and laid over the jar; the dipper is taken with the right hand, passed with careful calculation to the left; the kettle lid is removed to the *futaoki* or lid-stand with the right hand to which the dipper is again transferred and the boiling water taken from the kettle with the dipper is poured into the bowl,



Infused TeaU tensils: A Tea Set, Charcoal Basket, Tea Tray, etc.

which is well washed together with the whisk, the cleansing water being then put into a *koboshi* or slop-basin. The tea-bowl is carefully wiped with the white folded towel and replaced; the tea-box and spoon are taken with both hands respectively; the box uncovered; then the desired number of spoonfuls of the tea put into the

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bowl. In the same manner as at first, the boiling water is now poured on the tea; then the dipper is laid across the kettle. The tea and hot water are briskly stirred with the whisk, which then is put in its original place. The host lifts the bowl with the left hand, but holds it in both as he rises with slow and studied movement and passes the bowl to the guest in the honored place, who must receive it in the same manner of etiquette and proceed with a series of formalities toward the host and other guests. He should first advance a little toward the host, though not rising; he accepts the bowl with the right hand and sets it before him, at the same time taking the towel offered by the host with the left hand, and now arranges the bowl and towel at the side of the guest at his left and bows profoundly to him; then he takes up the towel with the left hand, unfolds it with the right, spreads it over the palm of the left in which the tea bowl is set, and with the right hand vertically at its side, it is raised to the height of the forehead, in an attitude of deep reverence. His right hand is then placed flat against the front of the bowl, which he slowly lowers and from which he takes one sip. Then to the host's inquiry about the taste he will reply: "Extremely well prepared, sir." Another sip follows. He now finishes with a third sip and a half, when he wipes the part of the cup from which he drank with two fingers, one inside and the other outside; wipes the fingers with a piece of paper which he carries in the sleeves and which is replaced thereto. Then he turns the bowl to the right so as to offer a fresh side to his neighbor, to whom he passes it with both hands and another low bow. The same formalities are repeated by each guest, and the last guest grains the bowl.

These details without the lightest deviation from the set rules, are carried out in the stillness and solemnity of a sacred religious rite, and it is the perfection of exactness in *Chanoyu* that is so highly enioyed and respected by the Japanese people in general. Careful training in this important social observance is necessary in the education of every Japanese young man and woman of culture.

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Lacquered Butterflies

(9)

By Ryutei Tanehiko

KICHIZA looked to Ayame to be quite different from the man of good conduct and kind-heartedness, with whom she had lived together in the Fudoya.

After he left in the palanquin, she gave way to tears. Sagoshichi, who sat down heavily on the ground and was buried in thought, with folded arms, looked at the mark of the muddy sandal of Kichiza on his shoulder, where he had kicked him, and said:

"I don't bear any grudge against him, I respect him as my master, even though trampled underfoot. He was made so profligate by that wicked Danpachi. I am sure that he is still in the quarter."

So saying, he put on a short sword, which he had hidden lest its presence should more offend Kichiza, and was about to run away to the quarter, when Ayame, astonished, stopped him, clinging to his arm.

"You are right in thinking so, elder brother!" she cried, "but if you disturb the quarter, that will give a chance to Danpachi to plot more mischief and to treat you worse. We were falsely charged by Tagomatsu plotting with Danpachi bearing a grudge against me, as I put him out of countenance on his proposing illicit love to me and speaking ill of Kichiza-san. But I had no proof of their plot. I kept the matter secret from mother and fiance, as I felt ashamed of it. But I now regret having concealed it. It is all my fault that you are given so much anxiety. I'll go to the Fudoya and seeing Tagomatsu, will put him to shame, after which I will defend myself against the charge before my fiance. If he should still not listen to me, I'll commit suicide, faithful to him to the end. I am determined to sacrifice myself and clear my name."

As she said so, she girded her *obi* and started to go. Sagoshichi was surprised and blocked her way, saying:

"If I let you sacrifice your life, it is no use that I am doing my best for you. Tagomatsu is wicked, but being of the same blood as my master, I cannot kill him. I must kill Danpachi at first."

He too, started to go, but was stopped by his sister. Then the younger sister tried to leave, but she was stopped by her brother.

"Will you not hear my words?" the brother cried.

"Do you not take pity on me?" the sister retorted.

Each kept the other from going, and went back and forth, struggling endlessly to get out of the hold of the other and to carry out a common desire.

Danpachi had been drunk in the upstairs' room of the Hishiya in company with Kichiza, when Fubuki, his mistress, visited the house. Quickly he left the room before the visitor could catch sight of him. He slipped out of the house and went back, hoping that the

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event might lead to the disinheritance of Kichiza.

On the way, he met Tagomatsu. He wondered where he was going so late at night and asked him what had happened, after he spoke of himself. Tagomatsu said:

"I heard of my aunt's visit to the quarter from a servant, who showed her the way; so I am going there, as it is a unique chance to show up Kichiza's profligacy. She has been favouring him and neglecting me, her blood relation. But she will be ashamed at seeing Kichiza in the brothel and can not lecture me any longer on my conduct. Kichiza is perhaps out of countenance in her presence by now. It serves him right! I am going to see that."

He spoke only of his own business and hurried to the quarter, not listening to what Danpachi would say.

When he reached the Hishiya, his aunt was leaving. He was disappointed that he could not have arrived in time to see Kichiza reproved by her. She saw him but feigning ignorance, she was passing by him, when he stood before her and said:

"Having heard of your visit here, I have come to fetch you, as I was afraid that something might happen to you on the way back at midnight, if you were unattended. You yourself visited this place instead of sending your clerk, and from this fact, I suppose that it must have some significance."

But Fubuki did not reply, and only smiled. Tagomatsu wished he could see Kichiza and put him to shame. He feigned a sore foot and cried: "I cannot walk. Let me take rest in this house."

He was entering the house. But Fubuki stopped him, saying: "It is late at night and day will break soon. So let us go back at once by palanquin."

Tagomatsu's scheme to meet Kichiza by feigning sickness thus failed, and he was obliged to go back.

The sky had grown blacker and distant thunder was heard. The two palanquins were going along a deserted lane through rice-fields, when a man suddenly made his appearance before them and holding up a sword glittering in the dark like lightning, silently attacked them. The bearers were confused and ran away, leaving the palanquins behind them. Calmly, the man took up a paper lantern and opened the palanquin curtain with the sword. Tagomatsu happened to be in it. He trembled with extreme fear and was prostrated. The man seized him by the back of the neck and pulling him out, let him go.

The man flung away the paper lantern. He felt around in the darkness and found another palanquin. He took firmer hold of the sword and ran it through the centre of the palanquin. There was the scream of a woman inside. The man was much surprised. He groped about in the palanquin and felt a body He was amazed when he found it to be a woman, and he rushed away.

The woman beggar Kawana happened to pass by. She saw the murder, and hoped to get evidence of it to present it later to the murderer for extorting money. She approached the scene softly and felt something coming into contact with her feet. She picked it up and found it to be a dagger.

The man being conscious of some one

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approaching him from behind, struck at her, but she escaped by a quick movement. The man made another attack. She skilfully defended herself and seized sand and threw it at him. While he hesitated, she ran away under cover of the darkness.

Kichiza came back to his house. He was so much moved by his mother's sincere talk about him to Kaoru that he deeply regretted his past behaviour. He was anxious for his mother, who had not yet come back, when Tagomatsu came running in great haste, crying that an awful thing had occurred. He uttered no other words, but only wept. Hearing his cries, Kanraku, the old master, came out, followed by Danpachi.

Kichiza asked Tagomatsu: "I cannot understood why you are so excited. Tell me the details. Quick! Quick!"

"My aunt has been killed," he replied in tears.

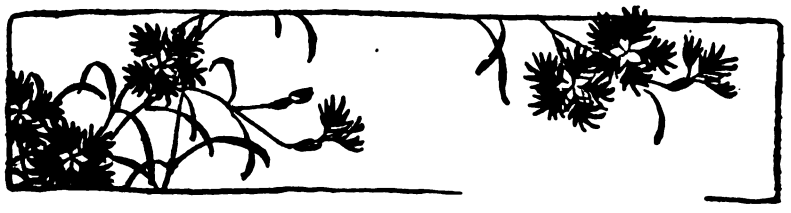
All the people were greatly surprised to hear this. Kichiza was beside himself with astonishment. "What! Mother has been killed? By whom? Stop weeping and tell the details quickly," he urged Tagomatsu.

Tagomatsu at last told the details and further said:

"The enemy seemed to be familiar with the geographical features of the place, but I was not. Moreover, it was very dark. In my fight with him, therefore, I missed my step and fell head over heels to the bottom of a ravine, but being an expert in *judo*, I was not hurt. In the meantime, the ruffian murdered aunt and disappeared."

Soon the corpse of Fubuki was brought in in a palanquin by the bearers. Kanraku and Kichiza were excited anew. They examined the body and saw that the wound was not so serious. Yet it was impossible to restore her to life. Kichiza felt as if he were dreaming and cried bitterly. Kanraku calmly soothed him.

(*To be continued*)



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THE RED CROSS WITH OF JAPAN

Activities of the Japan Red Cross

In April, 1925, Her Majesty the present Empress Dowager composed an ode on the mission of the Japan Red Cross Society. It reads:

Yomo-no-kuni mutsumi-hakarite sukuwa-nan
Sachinaki-hito-no Sachi-wo-etsubeku

(A translation: May unhappy beings be relieved by all the nations in cordiality and co-operation to make them happy.)

The Japan Red Cross had the ode copied on *shikishi* (thick, fine paper for ode writing), and sent these copies to the various quarters concerned in Japan and to the Red Cross Societies abroad, on which the Red Cross League photogravured it in its organ "World's Health", with English and French translations, and every foreign Red Cross reproduced it in its Juvenile Red Cross magazine. The Japan Red Cross had it set to music and the music has been distributed among its branch offices, hospitals and Juvenile Red Cross Scouts in the country so that the Imperial ode may be sung in chorus.

A Course in Sanitation

The Japan Red Cross has arranged to start a course in sanitation in each of its branch offices as one of the works to be done in memory of the fiftieth anniversary of its foundation. A similar course hitherto held wanting only as many members as possible, has done little better than provide lectures, due to materials for instruction or practice, not being sufficient to lead the members along the practical lines of sanitation and hygiene. The new course has members limited to less than forty and has sufficient provision of materials for practice to be used sufficiently by each member, so that each can be given every necessary lesson thoroughly. Each office of the society will give the course in series in different parts of its territory. The object is to train a small number of better persons rather than a large number of insufficiently trained ones. The members will be divided equally among men and women as far as possible, not younger than 16. Each course will be given for about a week for about three hours daily, and the subjects will be the structure and action of the human body, sanitation, emergency measures, home nursing and Red Cross work.

A Japanese Clerk at the Office of the Red Cross League

The Red Cross League has decided on employing a Japanese clerk in its office, through whom matters concerning the Japan Red Cross Society may be studied. It recently asked the Japan Red Cross to choose one for the object, and the latter chose Mr. M. Takamiya. As the selection was approved by the Red Cross League, Mr. Takamiya left Yokohama for Paris on August 22, before which he studied the society's works at its head office and inspected each branch office. On the way, he will inspect the Red Cross work in the Phillipines and Washington and will arrive at Paris by the beginning of November.

Honorary Members Selected

The Japan Red Cross Society has chosen Viscount N. Matsudaira and Baron S. Hirayama as Honorary Members on the recommendation of its Board of Councillors.

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The Editor's Diary

Aug. 11.—Vice-President Lieutenant-General Nagaoka of the Imperial Aviation Association tendered his resignation to the President for the assigned reason to open the way for the promotion of younger men. Since 1918, he has been holding the position contributing much towards development of the aviation world in Japan.

Aug. 12.—The Finance Department reports that the number of banks in Japan is about 1,500, of which many are suspending business owing to the financial depression. As a result of this, it is becoming a tendency to combine banks, and requests have been made to the Finance Department for assisting in arranging for their amalgamation.

Aug. 13.—The factory laborer hitherto has had not time to exercise the right of vote in elections. The Home Department having considered means to remove this defect has drafted a plan, which will be notified shortly to the prefectural governors, as the election of prefectural assembly members is to be held at an early date and that of members of the Lower House of the Diet next year.

Aug. 15.—Gold and silver wares have hitherto been stamped in carats by their makers, but the system having been often taken advantage of by dishonest traders, the makers recently asked the Government to stamp the wares. The application has been granted and an official die will hereafter be stamped on gold and silver wares in Japan.

Aug. 16.—Mr. Y. Kataoka, President of the Shinkai Kogyo Company, has been engaged with his divers in the work of salving at the request of the Russian Government 140,000,000 yen worth of gold specie, which sank sixty-three years ago in the Black Sea with a British warship, which went down in the Crimean War. A telegram recieved from Mr. Kataoka says that the work is progressing very well and has every prospect of success.

Aug. 17.—The Fair Festival was held on Mount Fuji for about an hour from 8 p. m. The divine fires on the top of the rocks of Komaga-také on the summit of the mountain were seen at far distant places.

Aug. 18.—The Finance Department reports for the first seven months of 1927. Japan proper had 1,120,773,000 yen of exports and 1,411,819,000 yen of imports, the import balance of which was 291,046,000 yen, Korea 14,618,000 yen of exports and 77,574,000 yen of imports, the import balance of which was 62,956,000 yen, and Formosa 24,000,000 yen of exports and 41,154,000 yen of imports, the import balance of which was 17,154,000 yen. The total excess of imports over exports thus stands at 371,156,000 yen, a decrease of 138,425,000 yen from the same period, 1926.

Aug. 19.—Director S. Yoshida of the Shrine Bureau of the Home Department has been appointed government dele-

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gate at the International Copyright Conference to be held shortly at Rome. He will leave Japan towards the end of September.

Aug. 20.—A Moscow despatch states that the Russian aviator, Shestakov, left today at 3 a.m. the Moscow suburban aviation field for Japan.

Aug. 21.—In Tokyo a meeting was held in favor of having the lives of Sacco and Vanzetti, prisoners under death sentence, spared. It was strictly watched by the police S. Ishikawa's and other anarchists' speeches were stopped. A protest to the American Embassy was read and passed. After the meeting closed, skirmishes took place between the audience and the police.

Aug. 22.—General S. Kikuchi, Inspector-General of Military Education, died at the age of 62 of cancer of the Stomach, from which he had been suffering since July last. He was a self-made man having risen from a common soldier.

Aug. 24.—At about 11:20 p.m. the *Jintsu*, a warship of the Fifth Squadron, collided with No. 27 destroyer *Warabi* of the First Torpedo Flotilla, while engaged in night battle practice off the coast of Mihogaseki, with the result that the *Warabi* sank in about 15 minutes and the *Jintsu* took in water in the fore part. At the same time, the *Naka*, a warship of the Fifth Squadron, collided with the *Ashi*, a destroyer of the 27th Destroyer Flotilla, resulting in the cutting off of the after part of the *Ashi* while the *Naka* was slightly damaged. The losses of the two destroyers were 117 officers and men.

Aug. 25.—On July 31, the national clearing banks' accounts were 5,157,554,000 yen deposits and 5,120,406,000 yen loans, decreasing from June 167,492,000 yen for deposits and 91,114,000 yen for loans.

Aug. 26.—As it will be 30 years since the Tokyo municipality adopted the self-government system on October 2, 1898, the municipal authorities have decided to issue a Municipal paper, a long standing question.

Aug. 27.—The Department of Agriculture and Forestry reports that the rice crop in Japan on August 15 was better than the normal crop. Granting that it is 5 per cent. over the normal crop, the actual yield will be about 60,000,000 *koku*, and if the weather is favourable in the first ten days of September, an actual harvest of 62,000,000 or 63,000,000 *koku* may be obtained.

Aug. 28.—Kochi Prefecture had unusually heavy rains and in the northern part of Kagawa District 25 houses were swept away, 35 persons killed, many persons wounded, and 954 houses were flooded. In Nagasaki Prefecture, many persons were killed.

Aug. 30.—Premier Baron Tanaka was received in audience by H.M. the Emperor and obtained Imperial assent for the evacuation of the Japanese troops in China, which had been made unnecessary for protecting the Japanese residents there by the restoration of order. Immediately afterwards the military authorities ordered the Japanese troops in Shantung to evacuate and the Foreign Department telegraphically instructed the Japanese Minister, Mr. Yoshizawa, to so notify the Peking Government.

Aug. 31.—After presenting petitions in various quarters the committee for effecting the maintenance of the market price

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of silk-yarn organized by the Central Silk Association has succeeded in persuading the authorities to introduce a compensation act in the next session of the Diet. Today they discussed the question and agreed upon founding a third Imperial Silk-yarn Manufacturing Company.

Sept. 1.—Today in memory of the great earthquake of 1923, various services were held throughout the city of Tokyo.

The Soviet airplane visiting Japan arrived safely at the Tachikawa Military Aerodrome this afternoon. It was welcomed and guided by seven planes belonging to the Tachikawa Fifth Flying Corps and five other machines. Both Mr. Chestakov, the pilot, and Mr. Fufaiev, the mechanic, were in high spirits and enthusiastically welcomed by the Soviet Chargé d'Affaires and many prominent Japanese. At night a big welcome banquet was given in their honour by officials and private persons.

Sept. 2.—The leading tea merchants of Shidzuoka Prefecture have concluded a contract with the Soviet Government for exporting their product to Russia. They are now ready to ship at Shimidzu Port about 800,000 *kin* of green tea to the value of about 700,000 yen, their first shipment under the new contract.

Sept. 3.—The United States Government which has concluded treaties with other powers for enforcing its Prohibition Law, is reported to be negotiating a similar treaty with Japan.

Sept. 4.—The Czecho-Slovak aeroplane left Osaka this morning at 10:24 o'clock and safely arrived at Tokorozawa at 12:30 p.m. Both Lieut.-Col. Skala, the pilot, and Corporal Taufer, the mechanic, received a warm welcome.

Sept. 5.—The use of a primary school in Tottori Prefecture against a regulation in force, for holding a meeting of the Tottori Branch of the Seiyukai Party has become a subject of controversy. The Education Department decided on the abolition of the regulation in effect since 1913 that primary school buildings should not be used for religious and political purposes. The authorities issued a notification to all the local governments to the effect that under unavoidable circumstances primary school buildings might be used for holding meetings, regardless of their nature.

Sept. 6.—The grand naval maneuvres this year, it is decided, will take place on the Pacific Ocean from off the Tsugaru Strait in the north to the Southwestern Archipelagos in the south, between October 11 and 30.

Sept. 7.—In view of the anti-Japanese movement increasing in Mukden Premier Baron Tanaka instructed Mr. Yoshizawa, the Japanese Minister at Peking, to open direct negotiations with Chang Tso-lin, and Mr. Yoshizawa, thereupon, paid an official visit to the Chinese Generalissimo today at his headquarters and protested against the movement.

Sept. 8.—The Meiji-Setsu or the Emperor Meiji Birthday anniversary, which has been newly added to the Japanese national holidays is to be observed for the first time this year on November 3. The ceremonies with which the day will be celebrated, are to be similar to those for Kigen-Setsu (Anniversary of the Accesion of the First Emperor Jimmu) and Tencho-Setsu (the Imperial Birthday).

Sept. 9.—In response to the oral protest made by Mr Yoshizawa, the Japanese Minister to China, to Chang Tso-lin against the anti-Japanese movement in Mukden, Yang Yu-ting, Chief Aide-de-Camps to Chang, called upon the Japanese Minister, to whom he expressed regret over the agitation, which he promised to stamp out.

Sept. 10.—Her Majesty the Empress gave birth to a princess early this morning. Both mother and daughter are in good health.

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